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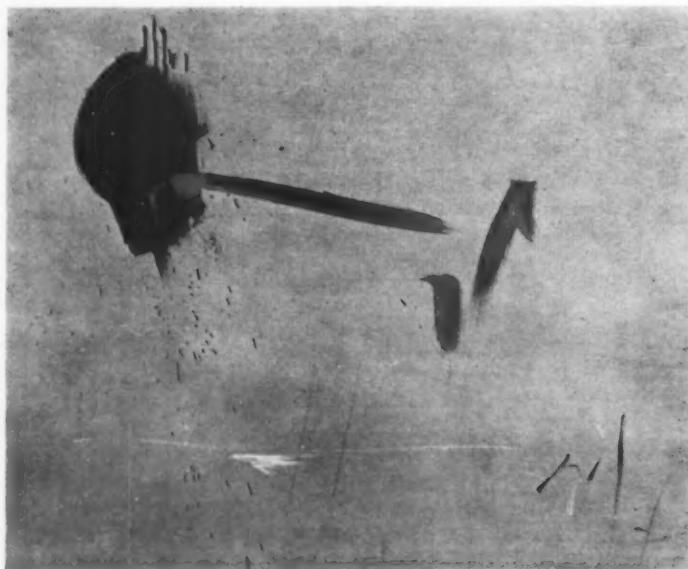
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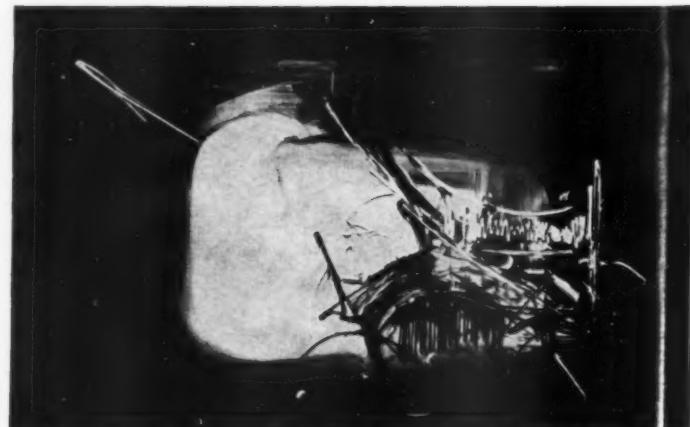
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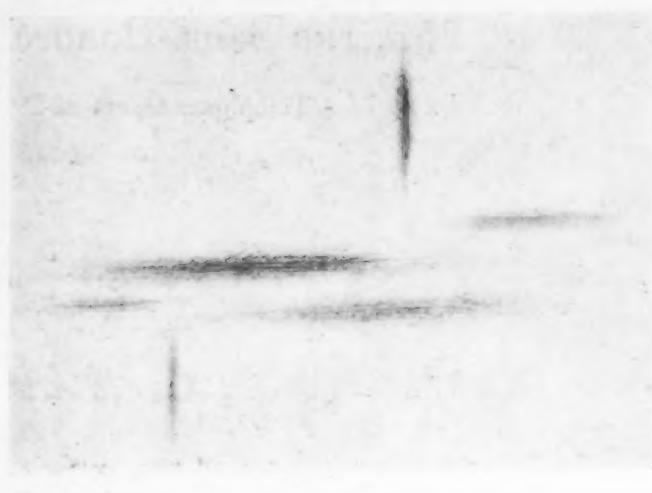
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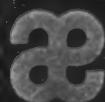
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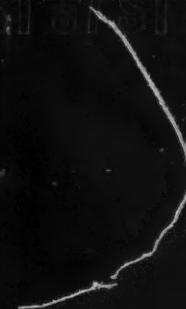
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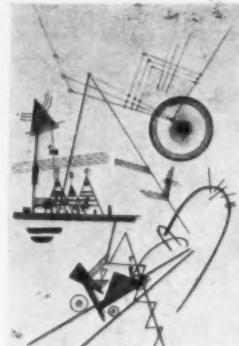
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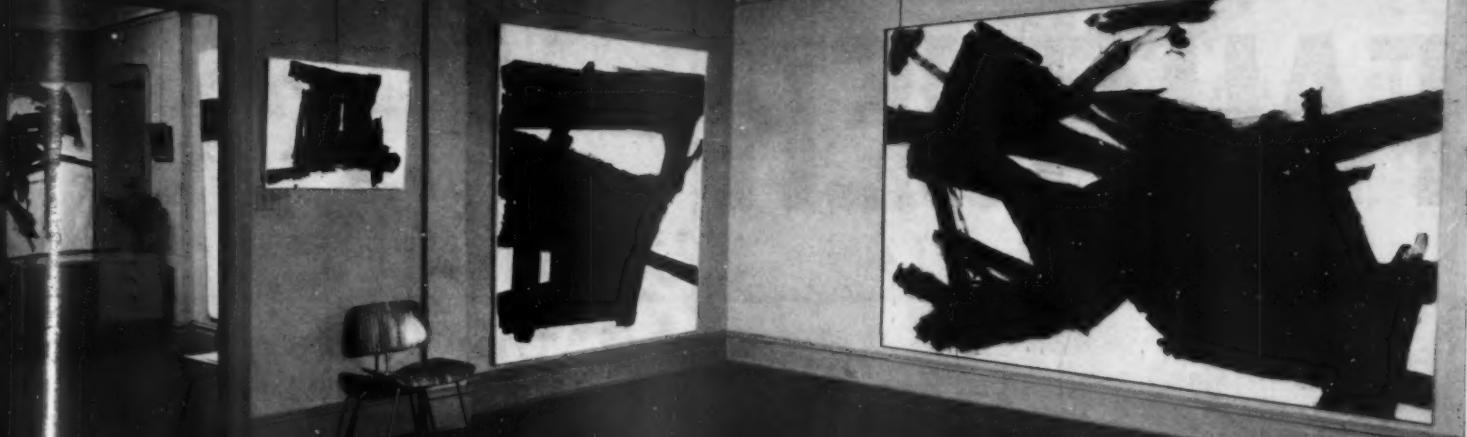
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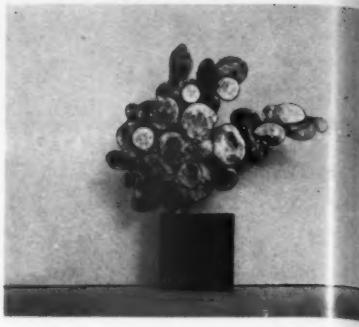
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May 25, 1960

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COVER: Our cover this month is an oil painting on paper by the
young American artist Raymond Parker, who is associated with the
Kootz Gallery, New York.

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Soulages

Jean Leymarie

Pressé, pour ce numéro de revue qui va paraître en même temps, d'écrire quelques lignes à l'occasion de la prochaine exposition Soulages (Galerie de France, Paris), je dois le faire avant qu'elle ne soit ouverte. Certes, j'ai vu naître successivement à l'atelier la plupart des toiles présentées, mais c'est leur confrontation même qui sera passionnante et qui dégagera le parcours nouveau de l'artiste. Comme c'est aussi la première fois que je m'exprime sur une œuvre majeure, à laquelle j'aimerais, suffisamment préparé, consacrer une étude attentive (une méditation sur l'Essence et le Sens de la Peinture, qu'elle incarne, pour notre temps, exemplairement), je me désole de ne pouvoir apporter, dans les limites d'un article hâtif, qu'un simple témoignage. Si le tour en est personnel, c'est que cette œuvre atteint, provoque le spectateur. Nous subissons d'abord son emprise sans éclairer son mystère.

Dès 1947, lorsque surgirent, d'un seul élan, les grands signes noirs sur fond clair de Soulages, Atlan, avec sa généreuse clairvoyance, attira mon attention sur ce peintre qu'il situait d'emblée à son rang, qui allait si rapidement et si vigoureusement s'imposer. Éloigné bientôt de Paris et laissant le hasard organiser mes rencontres, je ne franchis qu'en 1956 le seuil de son atelier, qui n'était pas encore séparé de son appartement. Léger venait de mourir, dépeuplant l'horizon d'une immense stature. Je crus voir aussitôt en Soulages son successeur, même aplomb et même naturel, même franchise et sûreté d'artisan, avec un rayonnement plus étrange et des réserves obscures. L'homme était là, lutteur robuste, plénitude sans faille faisant corps avec les larges toiles qu'il montrait. Le choc inoubliable ressenti naguère devant Bonnard comme devant Léger ou Nicolas de Staél encore inconnu, pour n'évoquer que des cas extrêmes et des peintres disparus, je le reçus totalement, ce jour là, devant Soulages. Il n'est pas nécessaire, pour être touché, d'approcher les artistes et leur fréquentation ne change rien à notre sentiment réel, mais quand le créateur s'accorde absolument à son message et justifie la même admiration, pour ses amis privilégiés, c'est la plus haute joie.

En 1957, je parcours le Mexique, les États-Unis, rentrai par l'Asie. Au cours de ce périple sans autre souci que voir et vivre mon regard, j'avais en moi les rythmes puissants de Soulages qui m'exaltaient, qui déchiffraient au fur et à mesure (c'est un des buts primordiaux de la peinture) les spectacles offerts, villes modernes ou sites anciens, Chicago comme Persépolis. Sur la terrasse de Xerxès, où le cuivre et l'azur du plus vaste horizon s'immobilisent entre les longues colonnes restées debout, j'éprouvai l'ouragan de lumière contenu par les fûts jaillissant de Soulages et qu'une pierre sublime ordonne sur le désert la course du soleil et la trace de l'homme.

Lauréat du prix Windsor et de l'exposition de Tokyo, Soulages partait peu après sur mes traces, selon les mêmes relais. A son retour, nous échangeâmes nos impressions. Il se trouve que nous sommes exactement du même âge, de même ascendance paysanne (voyager nous surprend plus que d'autres) et tout à fait voisins de territoire, lui du Rouergue, moi du Quercy. Après ce tour du monde à la suite l'un de l'autre, nous décidâmes, en septembre 1958, de revoir ensemble, sur un autre rythme, notre contrée d'origine, qui est celle de Lascaux, des empreintes celtes et des sanctuaires romans. Je ne puis m'attarder sur cette randonnée; il appartient à J. J. Sweeney, que nous avions entraîné pour lui montrer, de notre pays, ce qu'aucun touriste ne voit, de la raconter. J'eus loisir de mieux connaître Soulages et ses sources profondes, de revivre avec lui son enfance, de pénétrer l'univers inscrit dans sa mémoire, l'étendue de garrigue et de caisse, entre Rodez et Montpellier, à

laquelle il est obstinément raciné comme à son Jura natal Courbet: vastes plateaux de pierres où les signes humains prennent valeur sacrée. Je l'observais dans l'entièvre jouissance et possession de son être, un instinct infaillible dirigeant son ardeur vers les secrets essentiels, ceux de la connaissance et non du savoir, de la maîtrise et non de l'habileté. Bouleversé par les grottes de la préhistoire, les vestiges mégalithiques si nombreux dans sa région remucent en lui des fibres ancestrales. Non seulement il découvre seul, adolescent, les statues-menhirs du Musée Fenaille à Rodez, témoins fascinants d'une insaisissable culture plus agissante en lui que le vernis de la latinité, mais il explore aussi celles qui se dressent encore dans les champs, christianisées par les paysans qui redoutent leurs pouvoirs.

«L'art roman, avoue Soulages, est à l'origine de mon travail.» Nous voulumes revoir toutes à la fois les églises d'Auvergne, les plus prenantes, du Languedoc et de Provence. Déçu par Saint-Gilles-du-Gard, trop classique, à Moissac, autant que par le célèbre tympan, nous fûmes saisis par le voûtement grandiose et pur de la salle à l'étage de la tour. Conques, à proximité de Rodez, «chef-d'œuvre barbare... étagéant ses masses austères dans une solitude calcinée de soleil» (Focillon), pour recéler d'autant mieux son fulgurant trésor, est le domaine spirituel de Soulages et le lieu de sa révélation. Il me fit adosser, dans le bras droit, à l'un des piliers du transept, à l'endroit précis où le regard tourné vers la coupole embrasse la poussée des forces et la capture de la lumière et en appréhende le mieux l'unité; car, selon le mot de Rodin qui se charge ici d'une résonance singulière, «il y a dans la cathédrale toute la simple beauté du menhir qui l'annonce». Si Cézanne et Giotto rendent sensibles l'ordonnance romane et ses assises constructives, Soulages (c'est la vertu de l'art abstrait) en dévoile le système interne et les arcanes transcendants. A Cahors, où je fus collégien, je le menai, le soir tombant, vers le pont Valentré, dont le superbe appareil féodal est intact; aux derniers feux du jour, l'accord solennel de la pierre vieillie et de l'eau suspendue, plus dense sous les arches, créa soudain l'hallucination d'un tableau de Soulages. Mais ces rapprochements imprévus se situent, comme avec l'architecture romane, au niveau des transmutations et non des ressemblances.

En juillet dernier, nous nous sommes retrouvés à Cassel, pour le déploiement de Documenta. Dans la salle centrale où s'affrontaient les grands noms, où vacillaient aussi quelques œuvres faussement monumentales, les six toiles de Soulages illustrant un effort de dix ans tenaient souverainement dans l'espace et subjuguèrent les plus réticents. C'était la consécration manifeste.

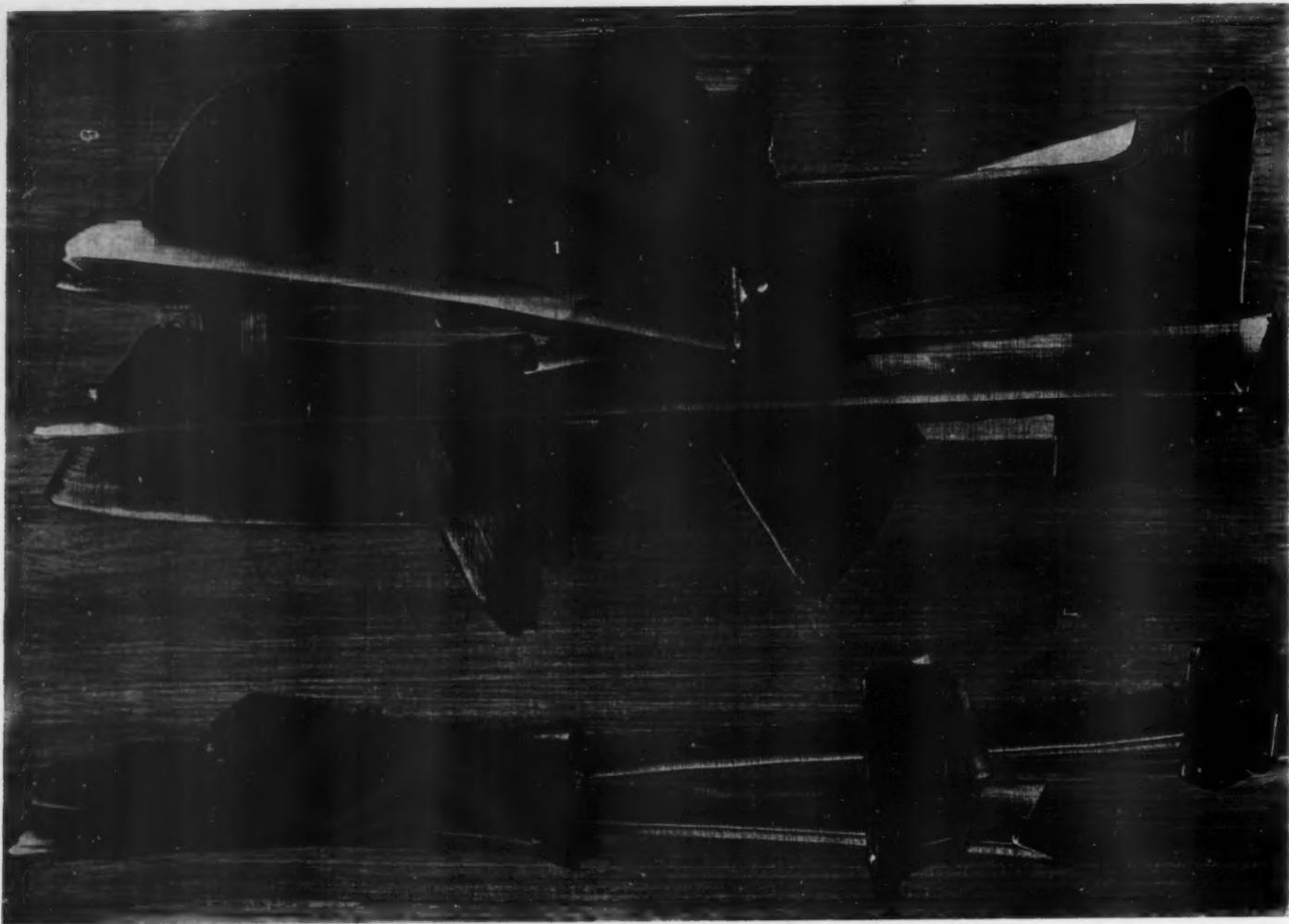
Soulages vient d'avoir quarante ans; mais sa maturité grave et virile s'est affirmée dès les débuts, dressant un pilier de certitude au sein de notre désarroi. Son expérience s'élargit sur des convictions inébranlables. Dans sa déclaration la plus récente, il résume ainsi son attitude fondamentale: «C'est ce que je fais qui m'apprend ce que je cherche. Peindre précède toujours la réflexion.

Les intentions d'un artiste comme les explications du spectateur sont toujours de fausses clefs. Elles n'abordent qu'un côté de l'œuvre, elles n'entament pas l'éénigme qu'elle est: sur une peinture comme sur toute une œuvre viennent se faire et se défaire les sens qu'on lui prête. C'est pourquoi l'art provoque, inquiète et exalte, comme la vie.

Si j'essaie de découvrir une démarche à travers la succession de mes toiles, le refus de la description me paraît être un des axes



SOULAGES: Peinture. 28 décembre 1959. 162 × 114 cm. (Courtesy Galerie de France.)



Peinture. 19 février 1960. 92 × 65 cm.



Peinture. 17 juillet 1959. 162 × 130 cm.



Peinture. 20 décembre 1959. 162 × 130 cm.

Peinture



Peinture. 25 janvier 1960. 81 × 60 cm.

Peinture. 11 mars 1960. 200 × 162 cm.







Peinture. 6 mars 1960. 146 × 114 cm.



Peinture. 2 novembre 1959. 165 × 150 cm.



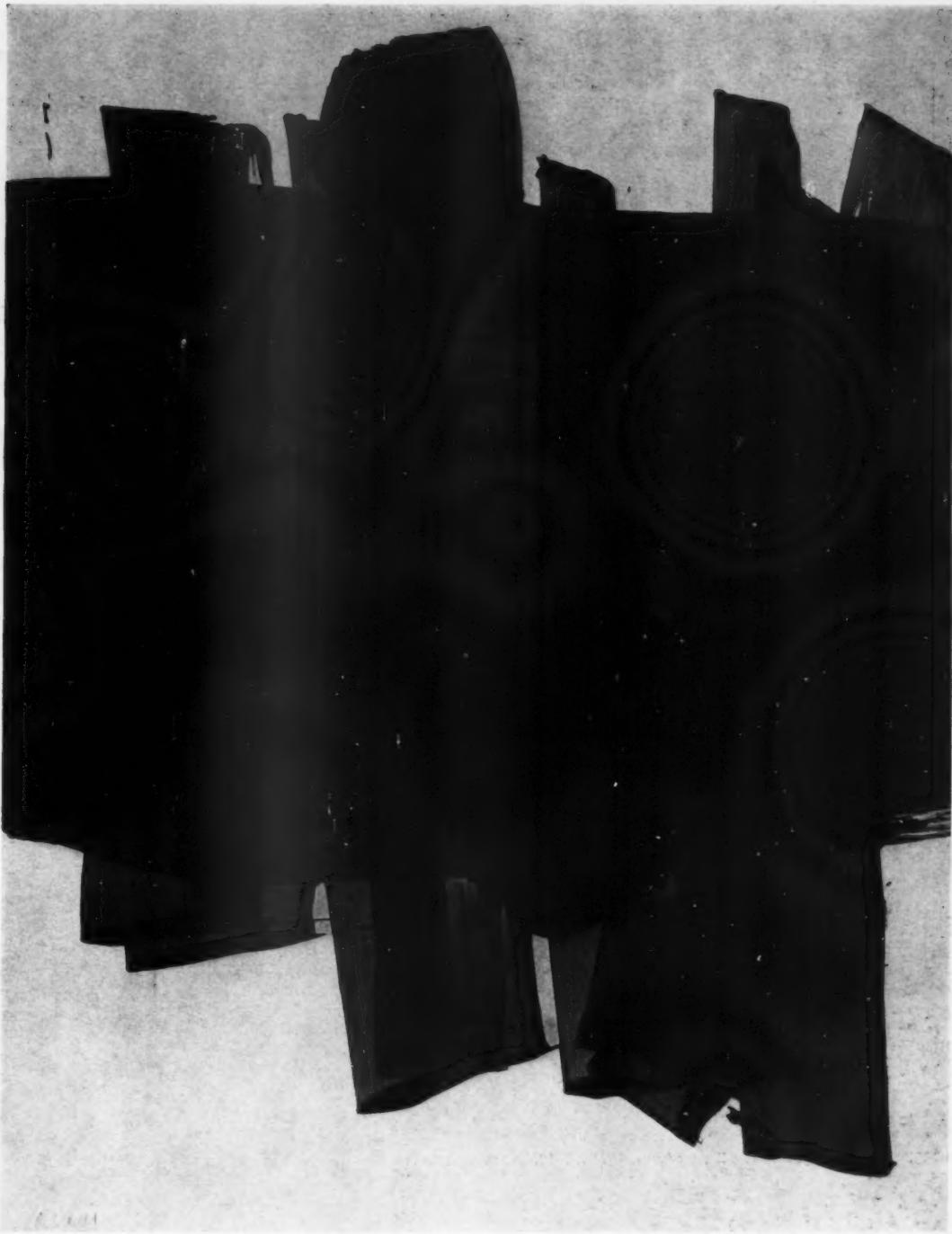
Peinture. 21 novembre 1959. 195 × 130 cm.

possibles: ce n'est pas une volonté de pureté ni de discréption, mais une nécessité profonde, un besoin d'intensité picturale, je voudrais dire poétique.»

Poésie en son essence, métaphore et non concept, incantation et non récit, présence et non description («Soulages, c'est le Poète des Temps nouveaux», s'écrie Senghor), cette œuvre est structure en son principe, corrélation d'éléments qui ne se peuvent séparer, qui se constituent ou s'altèrent mutuellement. L'art concrétise les modèles invisibles de la science et la notion de structure est inhérente à l'épistémologie contemporaine. Issue du geste et livrée toute en son surgissement, la structure n'est pas architecture (construction et calcul), avec laquelle, dans le cas notamment de Soulages, elle est abusivement confondue, elle s'oppose à l'assemblage géométrique comme à la dispersion tachiste, à tous les procédés rationnels ou automatiques actuellement en vogue et pareillement répudiés par Soulages.

Polarité contradictoire comme tout système organique, elle est énergie, dynamisme interne, indissolublement rythme et texture, faisceau de formes, de forces et de significations. Sans autre justification que sa propre existence, les correspondances infinies qu'elle suscite néanmoins la séparent du signe, épousé dans sa communication volontaire et l'associent à la fonction symbolique aux archétypes de l'inconscient. Foncièrement classique, anti-expressionniste, la peinture de Soulages tire son intensité de l'économie de ses moyens, d'où le choix initial, comme aux débuts du cubisme, de masses simplifiées et d'une palette restreinte. Elle a d'abord été marquée par l'archétype de la verticalité, de l'extase (l'arbre, l'homme, la stèle) dont la couleur noire portait la splendeur hiératique. De Gauguin à Matisse et à Léger, la couleur pure avait retrouvé sa valeur expressive et spatiale mais en exigeant l'aplat, la surface murale et la minceur lisse. Elle retournait à la mosaïque et au vitrail, aboutissait au papiers gouachés et découpés de Matisse. Le noir, qui est couleur totale et force spirituelle, réintroduit les valeurs, la lumière, la profondeur, l'énergétique du clair-obscur et la fluidité de la touche. Lié à la fraîcheur et à la saturation de la pâte, à la sensualité généreuse quoique dominée de la matière, Soulages n'ignore aucun des secrets accu-

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Peinture. 65 x 50 cm. (Photos courtesy Galerie de France.)

mulés de son métier, modulations, variations et passages et les ressuscite à son usage personnel avec une maîtrise sans subterfuge. Cette aisance picturale est particulièrement sensible dans les toiles récentes caractérisées par l'élargissement des formats, la diversification des structures et des textures, l'enrichissement de la couleur. Les anciens schèmes verticaux aux assises tendues font place à des ensembles souvent transversaux, plus complexes et plus aérés, à une interaction nouvelle des vides et des pleins. Ce que l'œuvre perd en intensité noueuse, elle le gagne en résonance, ampleur, variété. Le noir était auparavant la génératrice centrale à laquelle la couleur servait de contrepoint; celle-ci devient désormais valeur active et dynamique, s'épanouit par rayonnement, émanation, phosphorescence. Les instruments ouvriers avec lesquels Soulages applique ses pigments, lames de bois et de cuir de toutes sortes, se sont assouplis. La main délibérément rebelle au contour et à toute trace graphique appose en larges touches continues et rythmiques

qui créent leurs temps et leurs espaces propres et le même mouvement qui nourrit la couleur brusquement la retire, les arrachements succédant aux coulées. Cette innovation si curieuse issue peut-être de la pratique de la gravure dévoile des possibilités inouïes. «Voilà que viennent à la surface, écrit Jean Grenier, des excavations ignorées, des couleurs englouties, comme de violents séismes arrachent au fond des mers les terres volcaniques et en font de nouvelles îles. Ainsi la seule répétition du mouvement des brosses dessine et révèle ce qui était perdu et éclaire le reste.» Peintre français de sa génération dont l'audience internationale est la moins discutée, Soulages est aussi celui qui se rattache le plus intimement à ses traditions autochtones, au fond cette et roman, à la lignée souveraine de Fouquet, Poussin, Cézanne dont il assume l'héritage et possède les vertus cardinales. Comme chez tous les grands créateurs, le sentiment de sa force révolutionnaire est aussi dans le maintien de la continuité.



MORRIS LOUIS: *Winged Hue*. Oil on canvas. 8' 6" x 8' 9". (Courtesy French & Co.)

Louis and Noland

Clement Greenberg

The arrival of American painting has been demonstrated more tellingly by a younger generation of good second-rate artists than by an older generation of major ones. The latter may have made American painting exportable in the first place, but the former prove that it is. We used to have first-rate artists, like Eakins, Ryder, and Homer, or Maurer and Hartley, who filled a provincial situation to its limits but could never quite break out of these, and who therefore remained unexportable. Now we have artists who get shown and known abroad while still relatively young, and though none of them has yet done anything that warrents his being mentioned in the same breath with Eakins, Eakins still has to be rated

a provincial artist and they manifestly do not. The paradox is one which the future may resolve, but for the time being it has to be endured.

What this paradox has already taught us in America is that the fact of not being provincial has an effect all its own. A certain vehemence, a certain confidence, and even authority, make themselves felt in hollow as well as resounding works of art. The pitch of everything gets heightened. Artists are buoyed up by a sense of vast possibilities of attention and repuation, by the feeling that the eyes of art history are focused not too far away from the place they happen to be in. But this situation has its handicaps as well

as advantages, and in the last ten years the former have increasingly outweighed the latter in New York. Kinds of art that would otherwise have faded into the background, or never even come to be, acquire a destructive virulence and set a bad example. Never before in New York has there been so much false and inflated painting and sculpture, never before so many false and inflated reputations.

In a previous number of this magazine William Rubin dealt with some of the brighter as well as darker aspects of the present situation of New York art. While agreeing with much of what he said, I still found him a little too kind toward many of the artists he discussed. They may have set their faces against the loose-brushed, dry-bristled, scumbled, and lathered surfaces of the de Kooning and Kline school, with its Cubist hangover, but not one among the New York painters Mr. Rubin mentioned has quite succeeded in breaking out of the cycle of virtuosity which began with that school. Virtuosity implies performance, and performance implies conformity with received tastes. There is a little too much of the received and the performed in even the best of the New York painters Mr. Rubin wrote about. I myself admire, or at least enjoy, the works of Raymond Parker, Ellsworth Kelly, Jack Youngerman, and Jasper Johns, but find them a little too easy to enjoy. They don't challenge or expand taste. This may not condemn their art, but it has made it, so far, less than major in its promise. And I do not see any reason why we, in America, should go back to celebrating what is less than major.

It is no coincidence that among all the painters Mr. Rubin discussed, neither of the two I consider serious candidates for major status (leaving Helen Frankenthaler and Paul Jenkins to one side as special cases) works in New York. I mean Morris Louis and Kenneth Noland, who both live in Washington, D.C., which fact is not unrelated to the quality of their work. From Washington you can keep in steady contact with the New York art scene without being subjected as constantly to its pressures to conform as you would be if you lived and worked in New York. This circumstance, both Louis and Noland have known how to exploit—there are other artists living at a similar distance from New York, whether in Washington or elsewhere, who have not benefited from it at all. Louis and Noland are curious about what goes on in New York; they show there, and have learned a lot there. But what they have learned mostly is what they do not want to do, and how to recognize what they do not want to do. When they return to Washington to paint it is to challenge the fashions and successes of New York, and also its worldly machinery. (No New York museum has yet shown or bought the work of either.) Mr. Rubin says, rightly, that Raymond Parker's new painting carries with it a moral decision; so, I think, does the painting of Louis and Noland—a decision not eased in their case by the fact that 250 miles separate them from the new Babylon of art. Those miles also isolate them, and insofar as they accept the consequences of their isolation they make all the more of a moral decision.

Louis, who is now in his late forties, found himself only some seven



Louis: *Point of Tranquility*. Oil on canvas. 8' 9 1/2" x 11' 9". (French & Co.)

or eight years ago. Until then he had been doing abstract pictures in a Late Cubist vein that belonged more to the 1930's than the 1940's; the enormous accomplishedness of these pictures did not make them any the less provincial. His first sight of the middle-period Pollocks and of a large and extraordinary painting done in 1952 by Helen Frankenthaler, called "Mountains and Sea", led Louis to change his direction abruptly. Abandoning Cubism with a completeness for which there was no precedent in either influence, he began to feel, think, and conceive almost exclusively in terms of open colour. The revelation he received became an Impressionist revelation, and before he so much as caught a glimpse of anything by Still, Newman, or Rothko, he had aligned his art with theirs. His revulsion against Cubism was a revulsion against the sculptural. Cubism meant shapes, and shapes meant armatures of light and dark. Colour meant areas and zones, and the interpenetration of these, which could be achieved better by variations of hue than by variations of value. Recognitions like these liberated Louis's originality along with his hitherto dormant gift for colour.

The crucial revelation he got from Pollock and Frankenthaler had to do with *facture* as much as anything else. The more closely colour could be identified with its ground, the freer would it be from the interference of tactile associations; the way to achieve this closer identification was by adapting watercolour technique to oil and using thin paint on an absorbent surface. Louis spills his paint on unsized and unprimed cotton duck canvas, leaving the pigment almost everywhere thin enough, no matter how many different veils of it are superimposed, for the eye to sense the threadedness and wovenness of the fabric underneath. But "underneath" is the wrong word. The fabric, being soaked in paint rather than merely covered by it, becomes paint in itself, colour in itself, like dyed cloth: the threadedness and wovenness are in the colour. Louis usually contrives to leave certain areas of the canvas bare, and whether or not he whitens these afterwards with a thin gesso—as he has taken to doing lately—the aspect of bareness is retained.

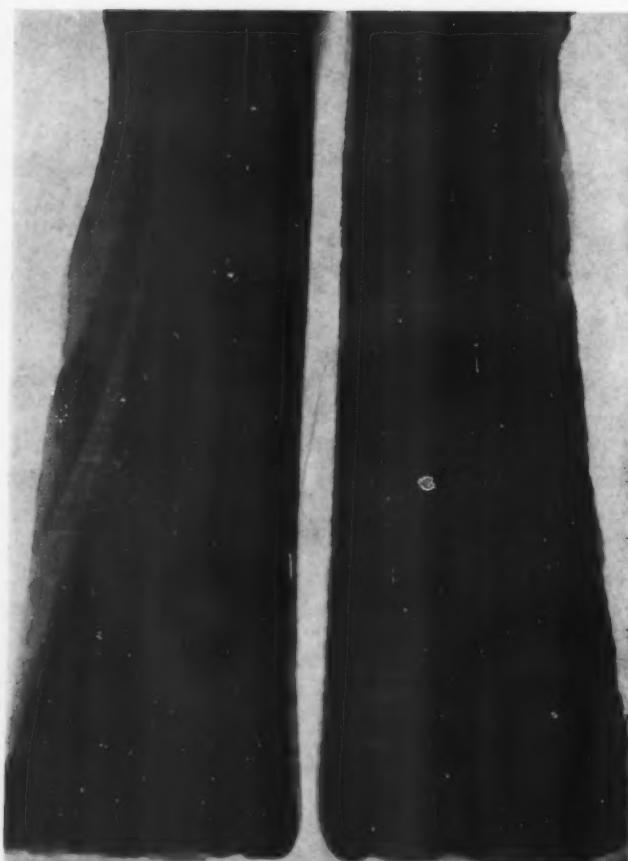
It is a gray-white or white-gray bareness that functions as a colour in its own right and on a parity with other colours; by this parity the other colours are leveled down as it were, to become identified with the raw cotton surface as much as the bareness is. The effect conveys a sense not only of colour as somehow disembodied, and therefore more purely optical, but also of colour as a thing that opens and expands the picture plane. The suppression of the difference between painted and unpainted surfaces causes pictorial space to leak through—or rather, to seem about to leak through—the framing edges of the picture into the space beyond them.

This kind of painting requires a large format. Abstract painting in general has begun to require it, and abstract "colour" painting in particular requires it. Even Monet, toward the end of his life, required it. Louis is "confined" to the huge canvas as inevitably is Clyfford Still is. This is not the place to go into all the internal reasons involved in this necessity of largeness, but one of them is, most definitely, the need to have the picture occupy so much of one's visual field that it loses its character as a discrete tactile object and thereby becomes that much more purely a picture, a strictly visual entity. As it seems to me, the "esthetic" of post-Cubist painting—by which I mean painting after Kline, after Dubuffet, and even after Hans Hofmann—consists mostly in this renewal of the Impressionist emphasis on the exclusively visual.

The logic of Kenneth Noland's art does not demand an outsize format, but only because that logic in itself is so purely visual. Noland, who is now in his middle thirties, came under the same influences as Louis at the same time that Louis did, and was then influenced, on top of that, by Louis himself. Only within the last two years has he been able to break free and begin speaking with his own voice. However, just as the predominantly vertical movement of Louis's later paintings was already apparent in his earlier ones, so the centered movement of Noland's most recent pictures had already entered many of those he painted before. And he, too, was a highly accomplished artist before he was ever an original one.

With Noland, the denial of the picture's orientation to gravity, thus of its weight as well as of its palpability, amounts to an obsession. But it is an inspiring obsession, and only when he was at last able to act upon it without qualms did Noland become a mature painter. It was then that he began to let the centered, revolving movement of his earlier pictures crystallize out into compass-drawn concentric bands of flat colour, or into ruled lozenge shapes, or into wavering cruciform patterns. The picture, composed of a single motif, was "planted" in an almost absolute symmetry, with the difference between top and bottom as well as between right and left indicated in only the smallest ways and the canvas itself always square. As Mr. Rubin pointed out, Noland's motifs do not possess the quality of images; they are present solely in an abstract capacity, as means solely of organizing and galvanizing the picture field. Thanks to their centeredness and their symmetry, the discs, the diamonds, and the crossed arms create a revolving movement that spins out over unpainted surfaces and beyond the four sides of the picture to evoke, once again, limitless space, weightlessness, air. But just as in Louis's case—and the middle-period Pollock's—the picture succeeds, when it does succeed, by re-affirming in the end (like any other picture that succeeds), the limitedness of pictorial space as such, with all its rectangularity and flatness and opacity. The insistence on the purely visual and the denial of the tactile and ponderable remain in tradition—and would not result in convincing art did they not.

Facture plays as essential a role for Noland as for Louis. He too works on unsized and unprimed cotton duck, but he usually leaves much more of the surface unpainted (seldom going so far even as to whiten it with gesso). The naked fabric acts as a generalizing and unifying field; and at the same time its confessed wovenness and porosity suggest a penetrable, ambiguous plane, opening up the picture from the back so to speak. And given that Noland uses "hard-edged", trued and faired forms, both the bare wovenness and the colour-stained wovenness act further to suppress associations with geometrical painting—which implies, traditionally, a smooth, hard surface. Often Noland garnishes his discs and lozenges with painterly flicks and splashes, but whether he does so or not, the effects of geometrical art remain foreign to his purposes. But so too do those of painterly abstraction, especially now that painterliness in abstract art has degenerated almost everywhere into a thing of mannered and aggressive surfaces (or else has evolved into bas-relief). Noland's art owes much of its truly phenomenal originality to the way in which it transcends the alter-



LOUIS: *Air Desired*. Oil on canvas. 8'9" x 6'4". (French & Co.)

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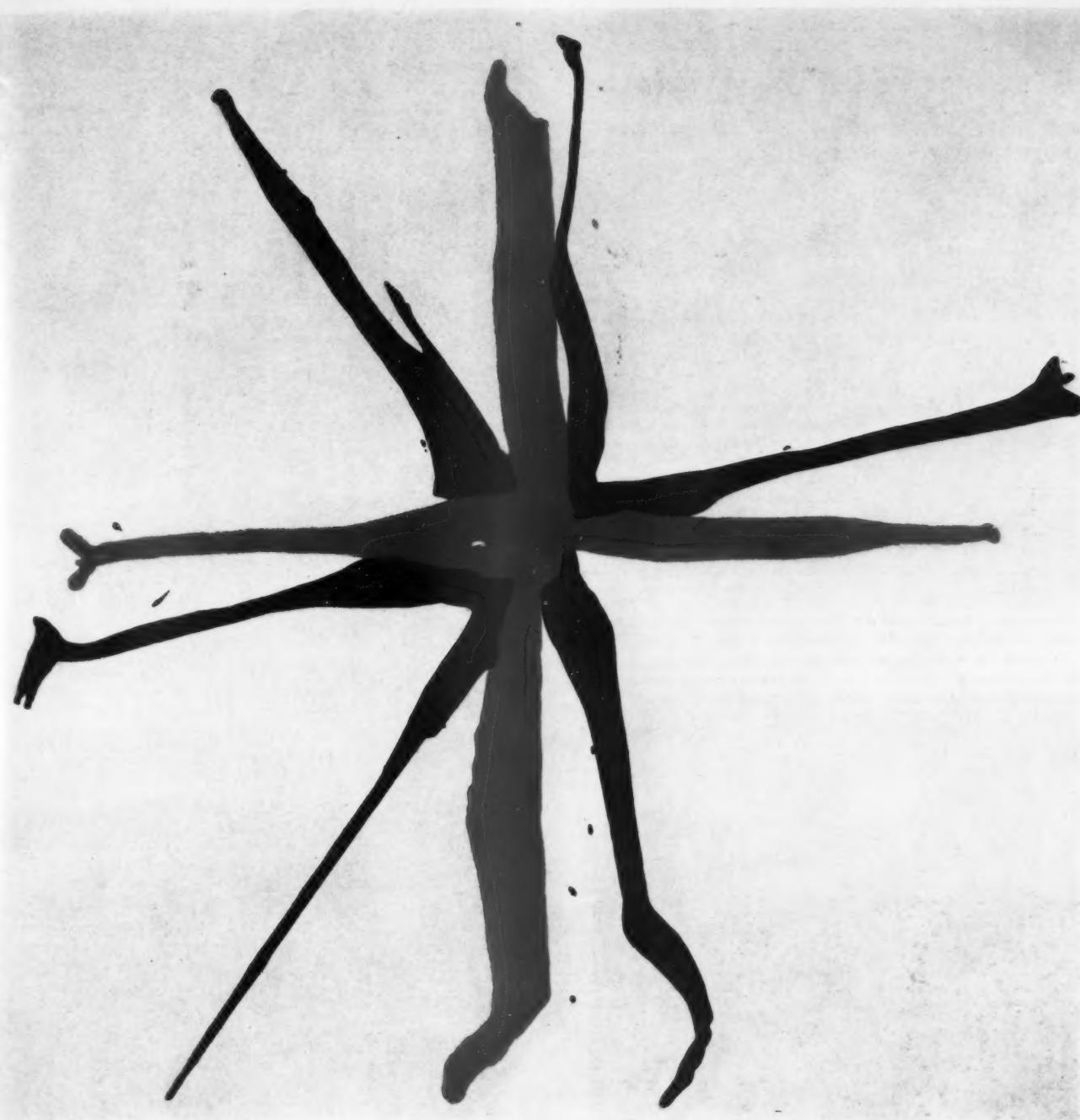
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KENNETH NOLAND: *Crystal*. Oil on canvas. 1959. 94" x 94". (Courtesy French & Co.)

itive between the painterly and the geometrical. Perhaps Louis (and Frankenthaler) have set the precedent here, but Noland has confronted the issue more squarely, and I think that his solution has had an influence upon Louis in return. In both cases, the statement of the woven and threaded ground deprives the picture of that "made", precious-object look which now tends to afflict abstract pictures that get finished according to the conventional procedures of oil painting. The benefit that both artists have obtained in exchange is a freshness and immediacy of surface that are without like in contemporary art.

If Noland has to be categorized, I would call him a "colour" painter too. His colour counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the

carrying itself. Like Louis's, Noland's pictures lose more in black and white than most pictures of our time do; in fact, they lose almost as much as Barnett Newman's do...

Mr. Rubin wrote that Louis may be comparable in stature to the "first-wave pioneers" of the new American painting—the artists of Pollock's vintage. I myself would say that Louis, Noland, and Sam Francis are the only painters to have come up in American art since that "first wave" who approach its level. It is no accident that Francis, too, is a "colour" painter, and that he likewise formed himself away from New York. But right now I am not half so sure about him as about the other two. Louis and Noland are not only far more fertile in invention; the quality of their art is also more upsetting, more profound.

Italian Art of the 20th Century from American Collections

The exhibition of 20th century Italian art now on view at the Palazzo Reale in Milan comprises over 190 paintings, sculptures, and drawings from museums and private collections in the United States. The exhibition was organized by the International Program of the Museum of Modern Art, New York, under the auspices of the International Council. The selection was made by James Thrall Soby who has laid major emphasis on the earlier masters, notably the Futurists and the members of the "Scuola metafisica", together with such isolated figures as Modigliani and Morandi.

Thus, Balla is represented with eleven works (chiefly from the Joseph Slifka Collection), Boccioni with twenty five works (mainly from the collections of Mr. and Mrs. Harry L. Winston, Governor Nelson A. Rockefeller, and the Museum of Modern Art), Carrà with nine works, Chirico with seventeen (including some of his most famous from the collection of Mr. Soby himself), Modigliani with eighteen, and Morandi with nine.

Middle generation and younger artists represented in the exhibition include: Afro, Birolli, Burri, Campigli, Capogrossi, Corvara, Cremonini, Fazzini, Fontana, Guttuso, Magnelli, Manzù, Marini, Minguzzi, Mirko, Music, Santomaso, Scialoja, Tancredi, Vedova, Viani, and many others.

A handsome catalogue of about 200 pages has been published in English and Italian editions (the latter by "Silvana", Milan) containing prefatory notes by Professor Cattabeni and Mrs. Bliss Perkins, an introduction by Mr. Soby, a very large number of monochrome and coloured illustrations, and a complete list of lenders, cooperating authorities, and works shown.

"Italian Art of the 20th Century from American Collections" will remain at the Palazzo Reale till June 25th, giving visitors to the Venice Biennale ample opportunity to see it, as well as providing them with a preview of the Futurist exhibition which will be held in the Italian Pavilion at the Biennale. It will then be shown in Rome at the Galleria Nazionale d'Arte Moderna, from July 10 to September 10.



BOCCIONI: Unique Forms of Continuity in Space. 1913. Bronze. 43 1/2 ins. high. (The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Fund.)



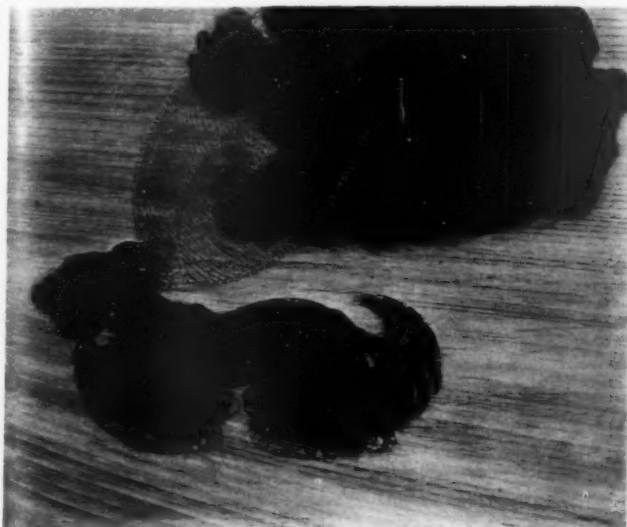
BALLA: Lavoro. 1902. Oil on canvas. 67 1/2 x 48 1/2 inches. (Collection Mr. and Mrs. Harry L. Winston, Birmingham, Michigan.)



MODIGLIANI: Portrait of Jeanne Hébuterne. 1918. Oil on canvas. 39 1/2 x 25 1/2 inches. (Collection Mr. and Mrs. Bernard J. Reis, New York.)



CHIRICO: *The Seer*. 1915. Oil on canvas. $35\frac{1}{2} \times 27\frac{1}{2}$ inches. (Collection James Thrall Soby, New Canaan, Connecticut.)



BALLA: *Dynamism of a dog on leash*. 1912. Oil on canvas. $34\frac{1}{2} \times 43\frac{1}{4}$ inches. (Collection General A. Conger Goodyear, New York.)



MORANDI: *Still Life*. 1949. Oil on canvas. $13\frac{3}{4} \times 18\frac{1}{2}$ inches. (Collection Mrs. Jacob Wilk, New York.)



SEVERINI: *Armored Train*. 1915. Oil on canvas. $46 \times 34\frac{1}{2}$ inches. (Collection Richard S. Zeisler, New York.)



BOCCIONI: *States of Mind I, The Farewells*. 1911. Oil on canvas. $27\frac{1}{4} \times 37\frac{1}{2}$ inches. (Collection Governor Nelson A. Rockefeller, Albany, New York.)



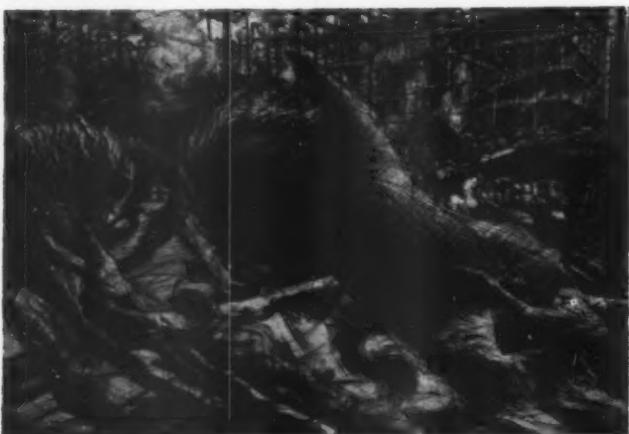
CARRA: *Funeral of the Anarchist Galli*. 1911. Oil on canvas. $74\frac{1}{4} \times 102$ inches. (The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Fund.)



GUTTUSO: *Vespa Ride*. 1957. Oil on paper mounted on canvas. 44 $\frac{1}{2}$ x 38 $\frac{1}{2}$ inches. (Collection Mrs. John D. Rockefeller III, New York.)



BOCCIONI: *La risata (The Laugh)*. 1911. Oil on canvas. 43 $\frac{3}{4}$ x 57 $\frac{1}{4}$ inches. (Collection The Museum of Modern Art, New York. Gift of Mr. and Mrs. Herbert M. Rothschild.)



BOCCIONI: *Study for "The City Rises"*. 1910. Drawing in crayon and chalk on paper. 22 $\frac{1}{2}$ x 33 $\frac{1}{2}$ inches. (Collection Vico Baer, New York.)



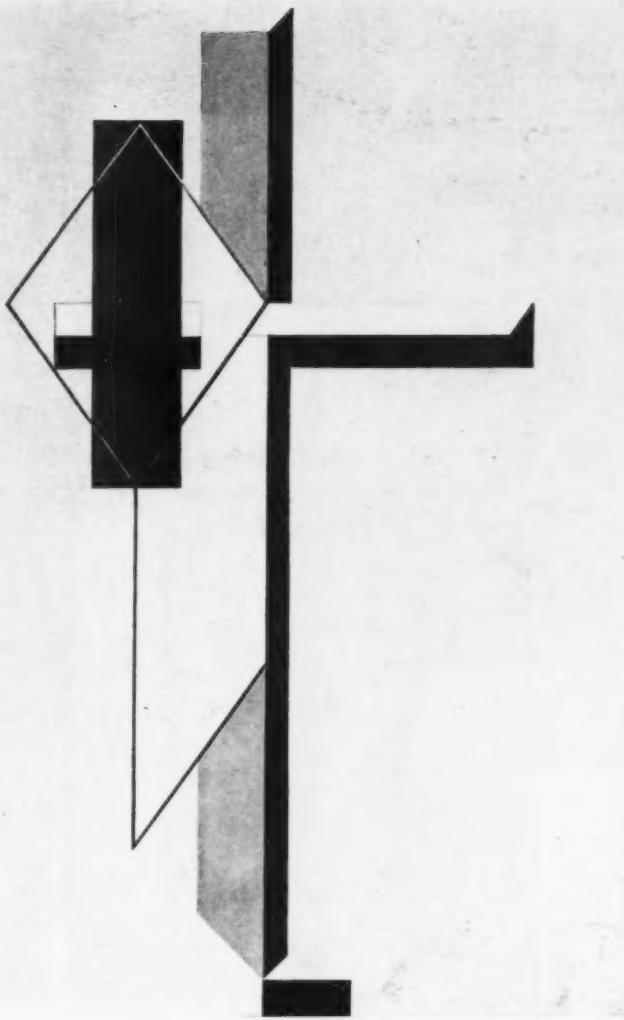
CHIRICO: *The Mystery and Melancholy of a Street*. 1914. Oil on canvas. 55 $\frac{1}{2}$ x 72 $\frac{1}{2}$ inches. (Collection Stanley R. Resor, New Canaan, Connecticut.)



CAPOGROSSI: *Superficie No. 86*. 1954. Oil on canvas. 44 $\frac{1}{2}$ x 76 $\frac{1}{4}$ inches. (Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan.)



SEVERINI: *Dynamic Hieroglyph of the Bal Tabarin*. 1912. Oil on canvas with sequins. 63 $\frac{1}{2}$ x 61 $\frac{1}{2}$ inches. (Collection The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Fund.)



LISSITZKY: Composition—Proun. 1922. Gouache, 19 1/4 x 15 1/4". (Collection Museum of Modern Art, New York. Gift of Curt Valentin.) (All photos courtesy Galerie Chalette, New York.)

Contemporary Classicism

Barbara Butler

The new wave in the prevailing seas of Romanticism seems to be—this season anyway—exhibitions of “classic” art. Several exhibitions in the last few months have brought together contemporary artists and their recent predecessors under the titles of: “Modern Classicism” (the David Herbert Gallery in New York, this winter), the current show, “Construction and Geometry in Painting” (at the Galerie Chalette) and “Four Abstract Classicists” (shown at the San Francisco Museum of Art and the Los Angeles County Museum, earlier this season). The I.C.A. in London is now holding an exhibition of these California painters entitled “West Coast Hard Edge” and Lawrence Alloway is planning an exhibition of “hard edge” English paintings too.

Although it is clear what kind of painting all these titles refer to, I prefer the word “classic” to describe the work of Mondrian, Malevitch, Herbin, Leon Polk Smith, Albers, Ellsworth Kelly et al. The term “construction” connotes specifically the work of Gabo and Pevsner who used “le constructionisme” to describe their own artistic activity in their Realist Manifesto (ca. 1920). As for “geometry”, even Edna St. Vincent Millay has not saved it from its school room associations of mathematics and exact measurement. “Classic” is often used as an honorific term, and in recent centuries also referred to the ideal human form of Fifth Century B.C. Greek art, but in its true sense, i.e. meaning simplicity, clarity and balance, it describes the work of even such different artists as those men-

tioned above and also, I think, makes a valid distinction between them and “romantic” artists.

Although the categories of “classic” and “romantic” are hardly perfect distinctions, art history can be divided into the two groups. Abstract Expressionism and contemporary classicism can be described in the same terms which Heinrich Wölfflin used in his “Principles of Art History” to define (with no small parti pris for the 17th century) the differences between Baroque and High Renaissance art:

“...The baroque uses the same system of forms, but in place of the perfect, the completed, gives the restless, the becoming; in place of the limited, the conceivable, gives the limitless; ... interest concentrates not on being, but on happening.”

This last phrase is particularly apt for contemporary art. Whatever the differences between modern classic artists, they each present paintings which are finished. (“Finished” is not meant to refer to quality.) They present a closed system, the viewer sees a completed, total image. This does not mean that there is no movement in these paintings, but a different sort—a resolved movement as compared to an Abstract Expressionist painting for example by Pollock or de Kooning—in which there are swimming motions of an infinity of form combinations.

The Galerie Chalette’s “Construction and Geometry in Painting”, which will travel to the Contemporary Art Center, Cincinnati, and



KAROL HILLER: *Composition O.* 1928. Oil on wood, 47 x 18 1/2". (Collection Museum of Art, Łódź, Poland.)



MOHOLY-NAGY: *Scene from my Light Play "Black-White-Gray"*. 1942. Oil on formica, 61 x 24 1/2".

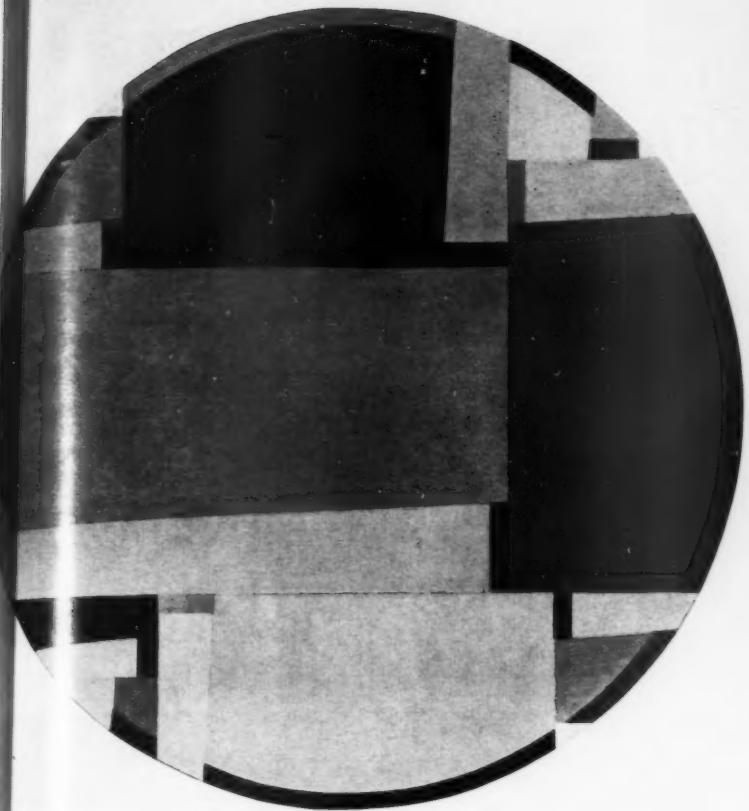
later to the Chicago Arts Club after it closes in New York, includes contemporary artists from France, Scandinavia, Israel, South America, the United States, Poland and Hungary, as well as European and American painters of the early part of the century. The point of the exhibition is to show the variety within this modern classical tradition. The exhibition itself is one of the most beautiful ever shown in New York. The examples of each artist, particularly the pioneers of 1910-1920, are almost all good, and first-rate paintings. The exhibition is well hung, and, of course, this sort of art looks well seen in a group. The exhibition is oriented to the "pioneers", as most of the later painters are followers of the Neo-Plasticists (in particular), Suprematists, and Orphists. In the early group, the perfectly balanced rectangles of Mondrian (there are two 1922 examples of his work), Lissitzky, Vantongerloo, Van Doesburg and Malevitch are contrasted with the circular rhythms of Kupka, Delaunay (two late works of 1934), Moholy-Nagy and Stanton MacDonald-Wright. There are a variety of similarities and differences between these two groups of painters, but this is the primary one. The first group poise squarish shapes in a tenuous but exact equilibrium, while in the circular paintings of the later group, as Delaunay dogmatically stated, colour alone is form and colour creates its rhythms in the completed path of the circle. Neither is static, but rather has the kind of proportion and balance of the hylozoic Greeks, who not only could not conceive of any kind of inert material but also 'invented' classicism—a sense of harmony and order resolving their natural excesses. "Nothing too much" is the

motto of the Philistine, not of the classicist. Mondrian in particular is closer to the classic spirit—to Hellenic thought and architecture—than are the masters of the sixteenth century or Poussin, who were overly concerned with Fifth Century B.C. sculpture and early Greek legends.

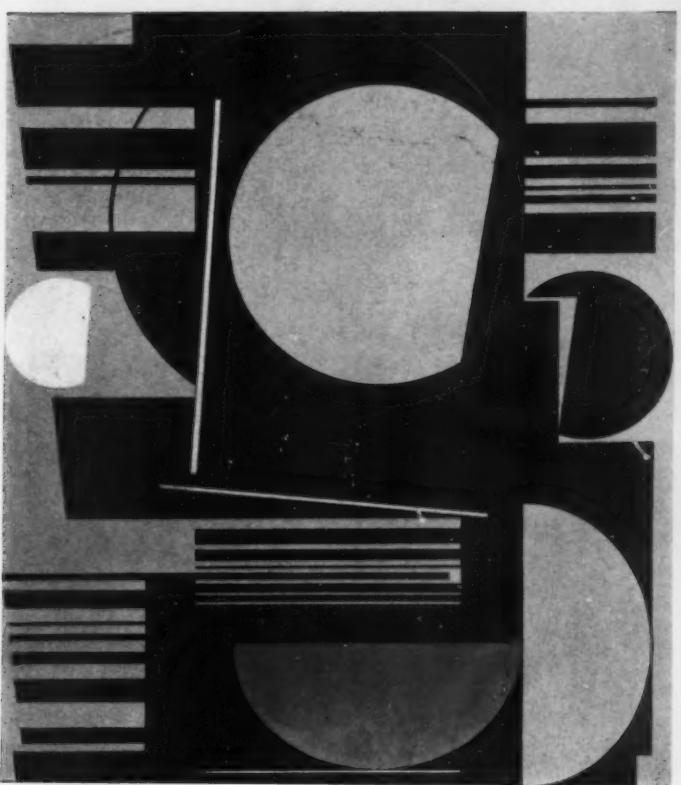
Two paintings of Patrick Henry Bruce and Morgan Russell are included in the exhibition. They are close in key to Delaunay but the compositional form is organized in wedge-like triangular and trapezoid shapes. This is also true of Otto Freundlich's "Composition", 1928. Rarely exhibited, these three painters are the equal at least of Vantongerloo and Herbin, and their work is a valuable addition to the exhibition.

Kandinsky, who in about 1922, after working in an extremely free lyrical style, began his experiments with the circle, the square and the triangle, is represented by three paintings. None of them are among the best examples of his later work—which is unusual in this exhibition. There are no "classic" Klee's at all, but there are two Arps. Although Arp was associated with the Cercle et Carré and Abstraction-Création groups, his allegiance has always been to Surrealism. The haphazard organic forms of his 1952 "En Suite aux Papiers Déchirés" and "Constellation", 1959, are the only completely wrong note at the Galerie Chalette.

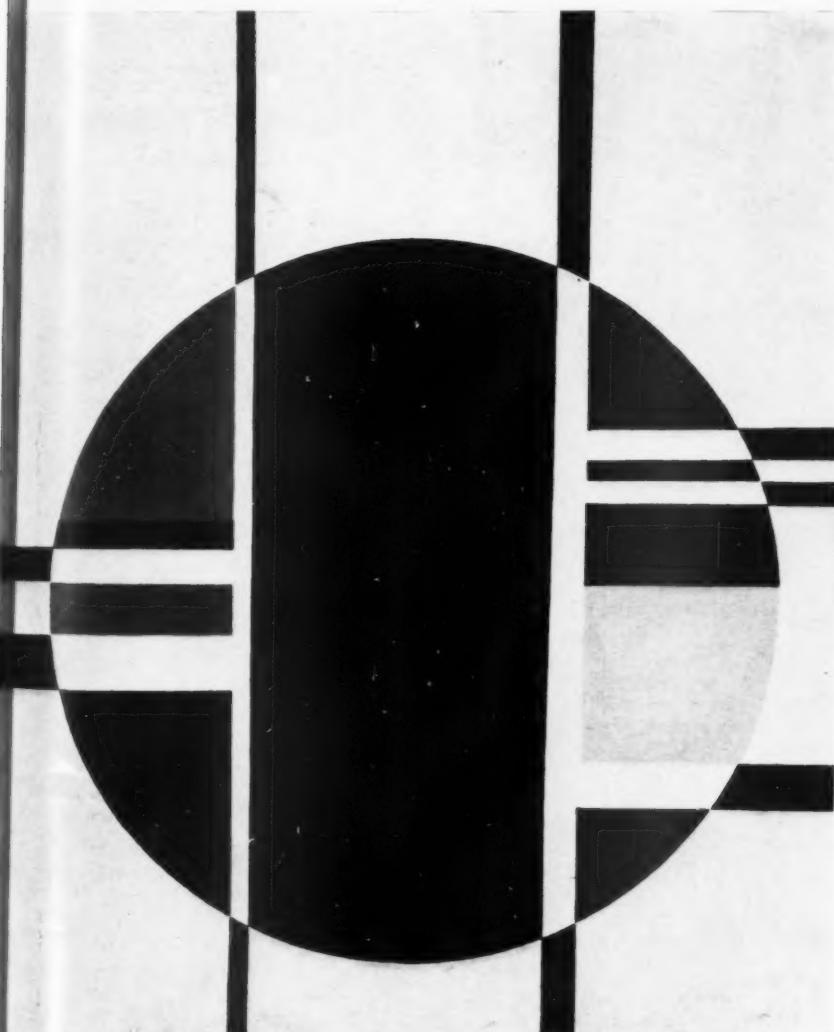
The contemporary section is impressive, but individually none of the paintings equal those of the pioneers, perhaps because the artists were selected as—or seem to be—descendants of the



GARNER: Relation Painting, Tondo 44. Oil on canvas. 41½" d.



FRUHTRUNK: White Square. 1956. Oil on canvas. 28¾ × 23½".



PORIN: Composition. 1957. Oil on canvas. 23½ × 20".



LEON P. SMITH: Black-Copper. 1956/57. Oil on canvas. 31" d.



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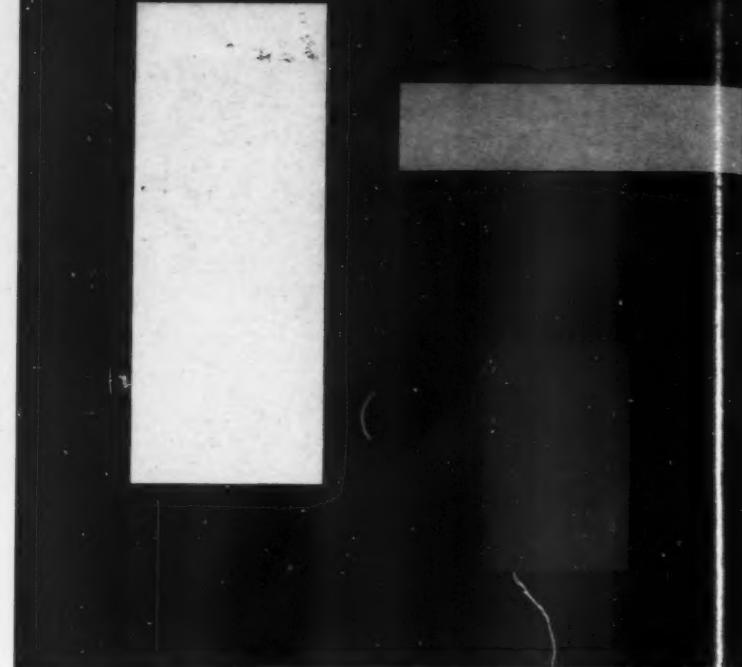
1. MACDONALD-WRIGHT: *Conception Syncromy*. 1915. Oil on canvas. 30 x 24".
(Collection Whitney Museum of American Art.)

2. BURGOYNE DILLER: *Composition*. 1933/34. Oil on canvas. 30 x 30".

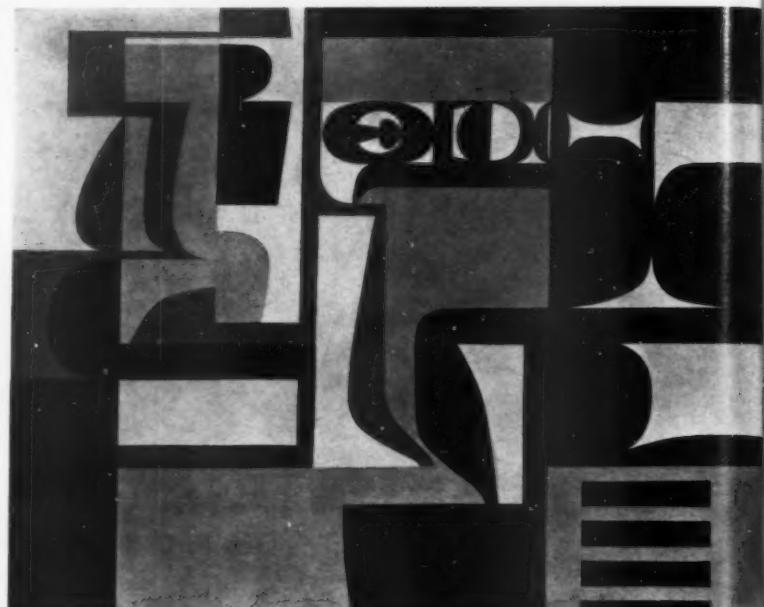
3. DEWASNE: *Opera-Cash*. 1953. Oil on canvas. 38 1/4 x 51 1/4".

4. ALBERS: *Painting*. 1959. Oil on masonite. 30 x 30".

5. MORTENSEN: *Painting*. Oil on canvas. 51 1/4 x 38 1/4".



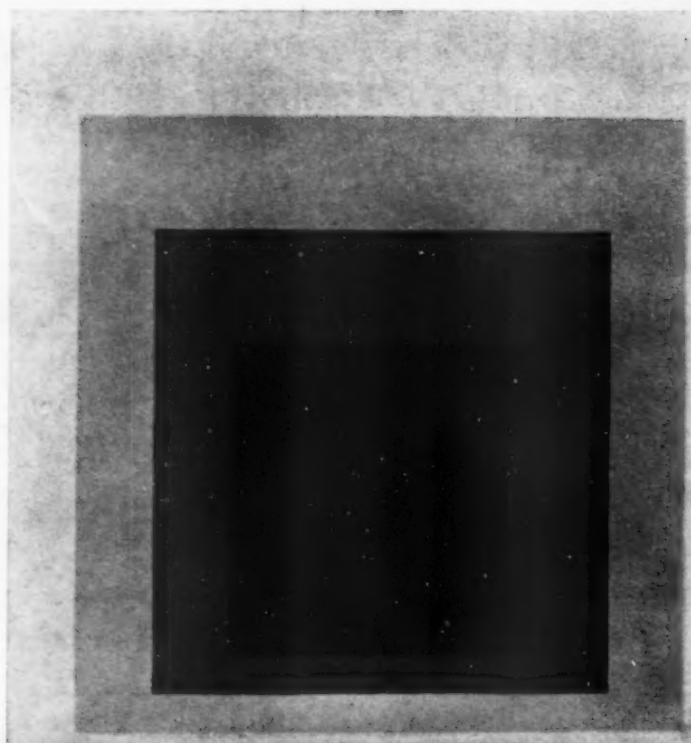
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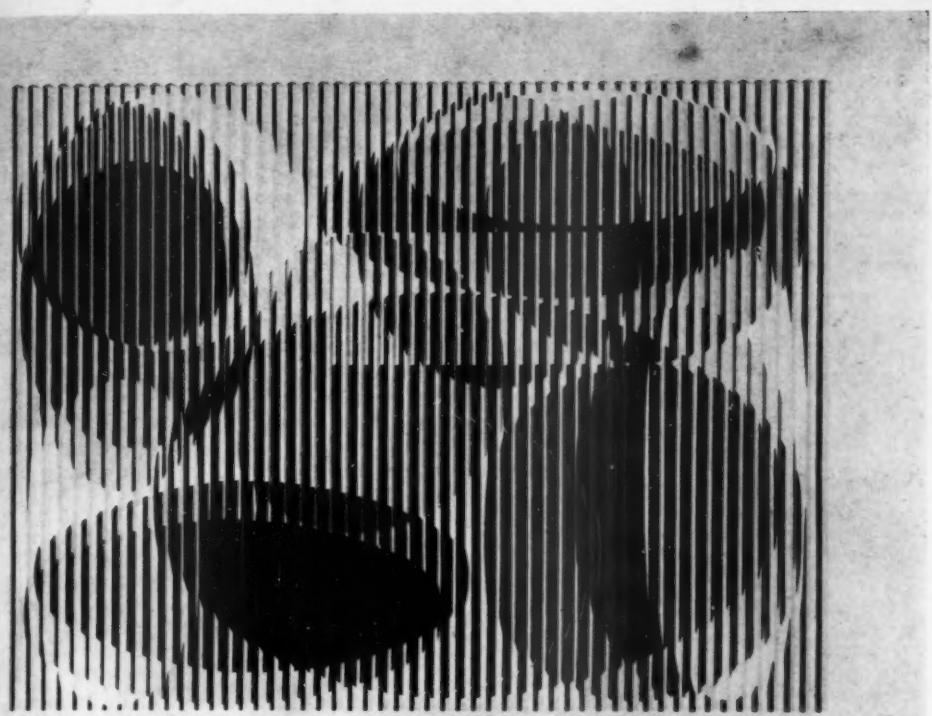
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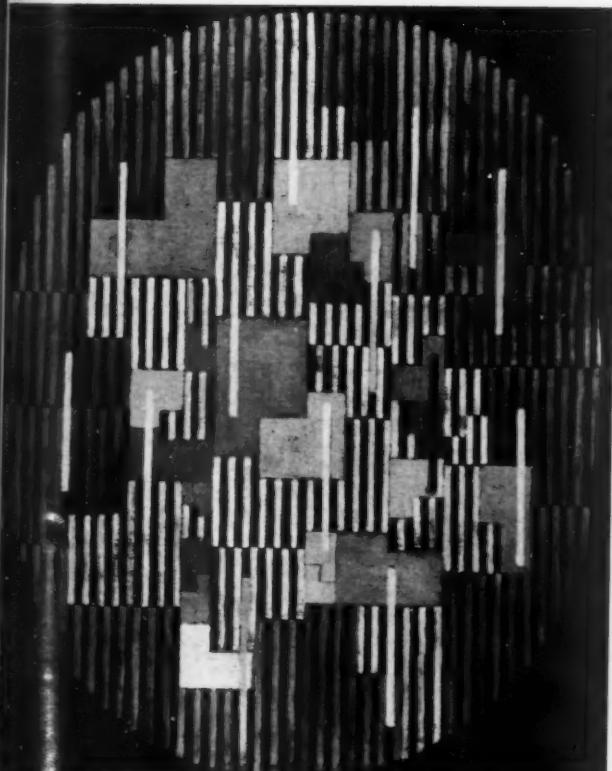
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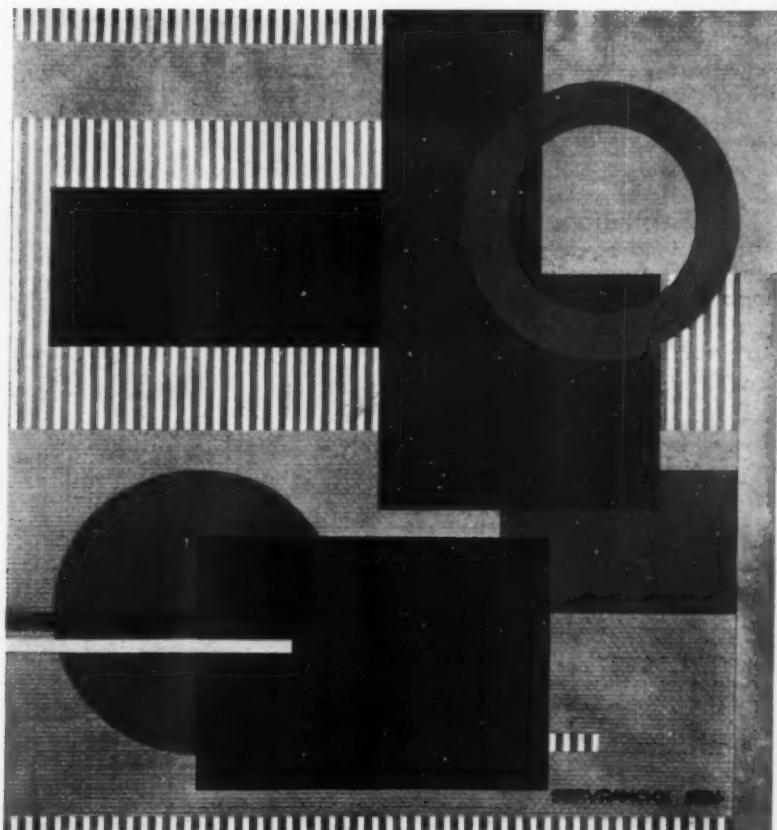
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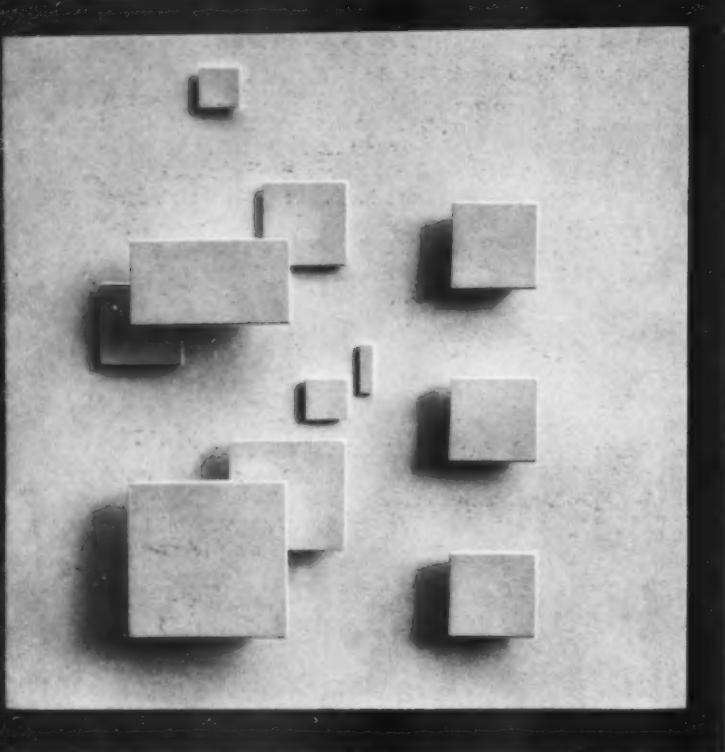
AGAM: Kinetic Painting. 1959. Oil on wood. $27\frac{1}{2} \times 31\frac{1}{2}$ ".



FLEISCHMANN: Composition No. 150. 1959. Oil on canvas. 39×31 ".



SERVRAANCKX: Opus 20. 1924. Collage. $24 \times 22\frac{1}{2}$ ".



TOMASELLO: *Reflection No. 2*. 1958. Painted wood. $25\frac{1}{2} \times 25\frac{1}{2}$ ".

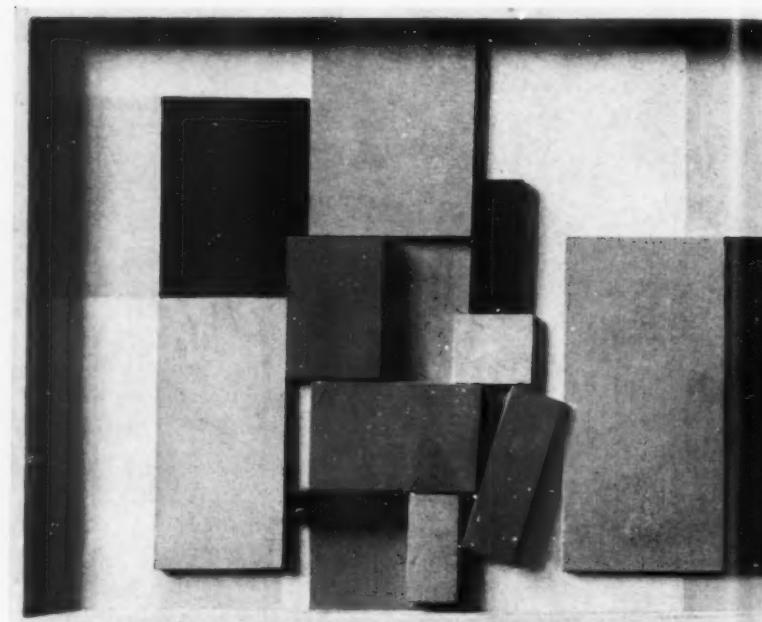
"masters". Most of the artists here are either members of the Paris Réalités Nouvelles or the New York post-Mondrian group. With both there seems to be too much clan spirit or adherence to certain themes for any of the members to really explore the possibilities of classic art. The painters who come off best are the most individual—Max Bill, who holds the surface plane and keeps his forms distinct with extreme subtlety, Fritz Glarner, Albers, Ben Nicholson, Leon Polk Smith (even though the two paintings here are far from being his best), and Tomasello. Louis Tomasello, an Argentine who lives in Paris, and who exhibited with Denise René's group last year, shows three-dimensional painted wall reliefs: white rectangular forms balanced in asymmetric patterns on a white ground.

Most of these artists have been engaged in this form of painting for a good many years; although there are a great many Americans—even younger—whose work could also be included here (some of them were asked and refused to show), this is mostly the

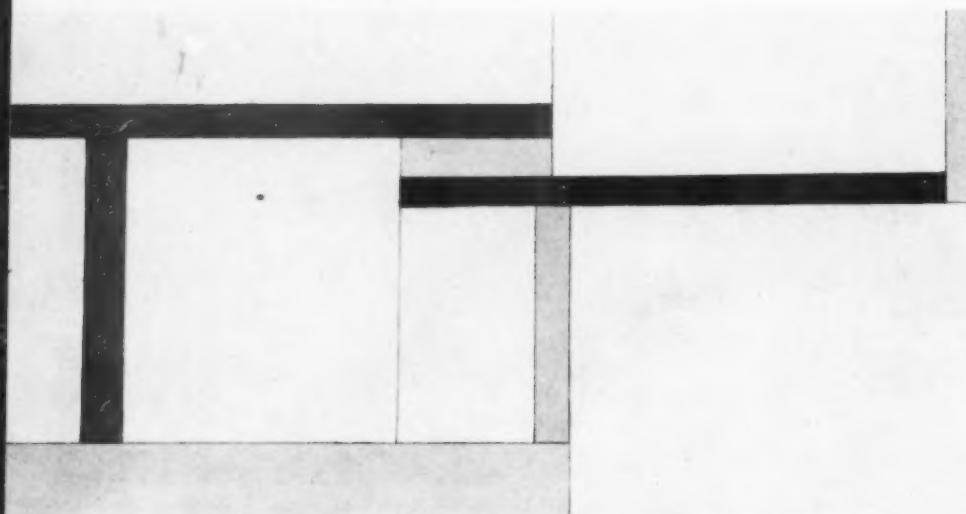
old guard. But even if the main interest here is the 1910—1920 generation of artists, the consistently high quality of their work shows what a terrific impetus was created in those years.

The catalogue of the exhibition is completely documented. There is a short biography and a photograph of one painting by each artist. Michel Seuphor (who also shows two paintings) traces the history of the various movements briefly in his introduction. Briefly, because he has used most of the space at his disposal to attack all other forms of art—"the menace of Surrealism", "Style and Crystallization", "sick forms and colours", etc. "Tirade" would be a better description of his article than "Introduction". He mixes history, esthetics, threats and tantrums, and among many dubious points, asks in the name of his cause, "Are more than three or four new ideas to be met with in a century? Can any century bear more than this?" Obviously Seuphor can't bear it. To understand this phenomenon I refer all readers of M. Seuphor to J. F. Revel's entry under "Idéisme" in the "Dictionnaire du Snobisme", ed. Phillippe Julian, Paris, Plon 1958.

Both Albers and Leon P. Smith were also included in a David Herbert Gallery exhibition on the same theme earlier this season. This group of ten painters and sculptors showed more adventurousness in creating forms than the contemporaries now at the



STAZEWSKI: *Composition VII*. 1958. Relief painting. $11\frac{1}{2} \times 16\frac{1}{2}$ ".



VANTONGERLOO: *L + 2L = S.* 1925. Oil on gesso panel. 11×35 " (Collection Mrs. Kay Hillman, New York.)

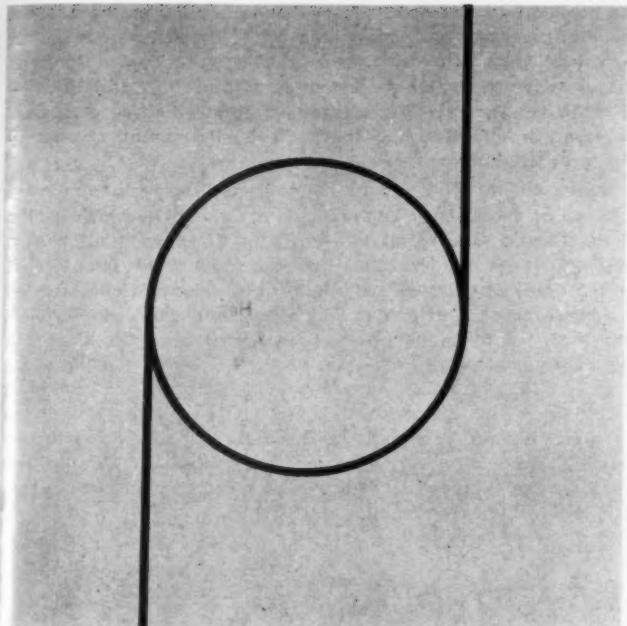
LEXANDRE
(Courtesy)

EDUARDO
(Courtesy)

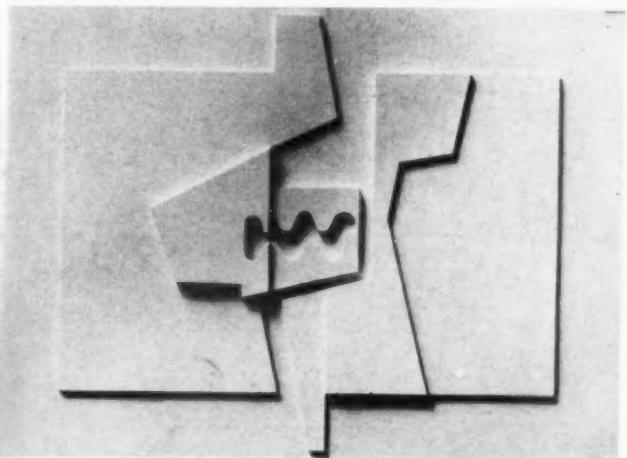
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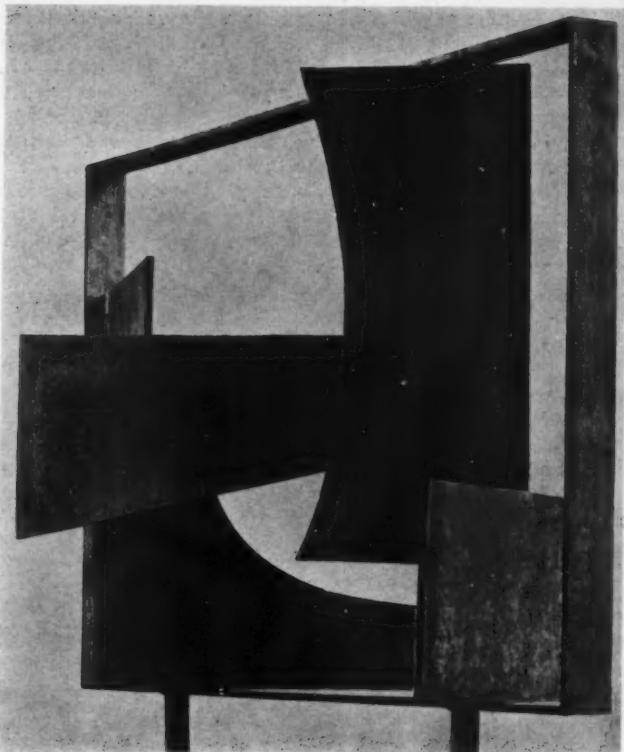
LEXANDER LIBERMAN: *Trajectories*. 1952. Enamel on aluminium. 48 x 48". (Courtesy Betty Parsons Gallery, New York.)



EDUARDO RAMIREZ: *Large White Relief*. 1959. Wood relief. 33 1/2 x 45 1/2". (Courtesy David Herbert Gallery, New York.)



GEORGE TERASAKI: *Walking through the Streets of the City*. 1957. Oil on canvas. 85 x 85". (Courtesy David Herbert Gallery, New York.)



YEHIEL SHEMI: *Sculpture*. 1959. (Courtesy Betty Parsons Gallery, New York.)

Chalette. There are a great many artists in New York now who are working in a classic style—although not as many as those who are Abstract Expressionists or who have newly embraced figurative painting—but they have, with the exception of the group which was around Mondrian, been working independently. Their respective approaches to this kind of painting are as different as were the Supremacists', Orphists' and de Stijl painters' but they work alone, uninterested in "isms". The David Herbert exhibition was the first in which they were classed as a group (a classification most of them submitted to as to any non-artist's eccentricity). Myron Stout, who sets off a single twisted white shape flat on a black ground, incredibly enough claims to be working from the figure. Negret uses machine parts to construct echoing shapes of black, red and blue in three dimensions. Kelly, whose work is also stripped to a minimum of form and colour and who has created his own completely distinct image, has firmly stated that his work has nothing to do with geometry, Mondrian—or any of the predecessors the critics have tried to give him. Another inventive artist of this group is the Colombian, Eduardo Ramirez, who was exhibited in this show for the first time in New York, and works like Tomasello in pure white reliefs—although not with perfectly regular forms—creating rhythms and counter-rhythms of barely visible shapes and their pale shadows.

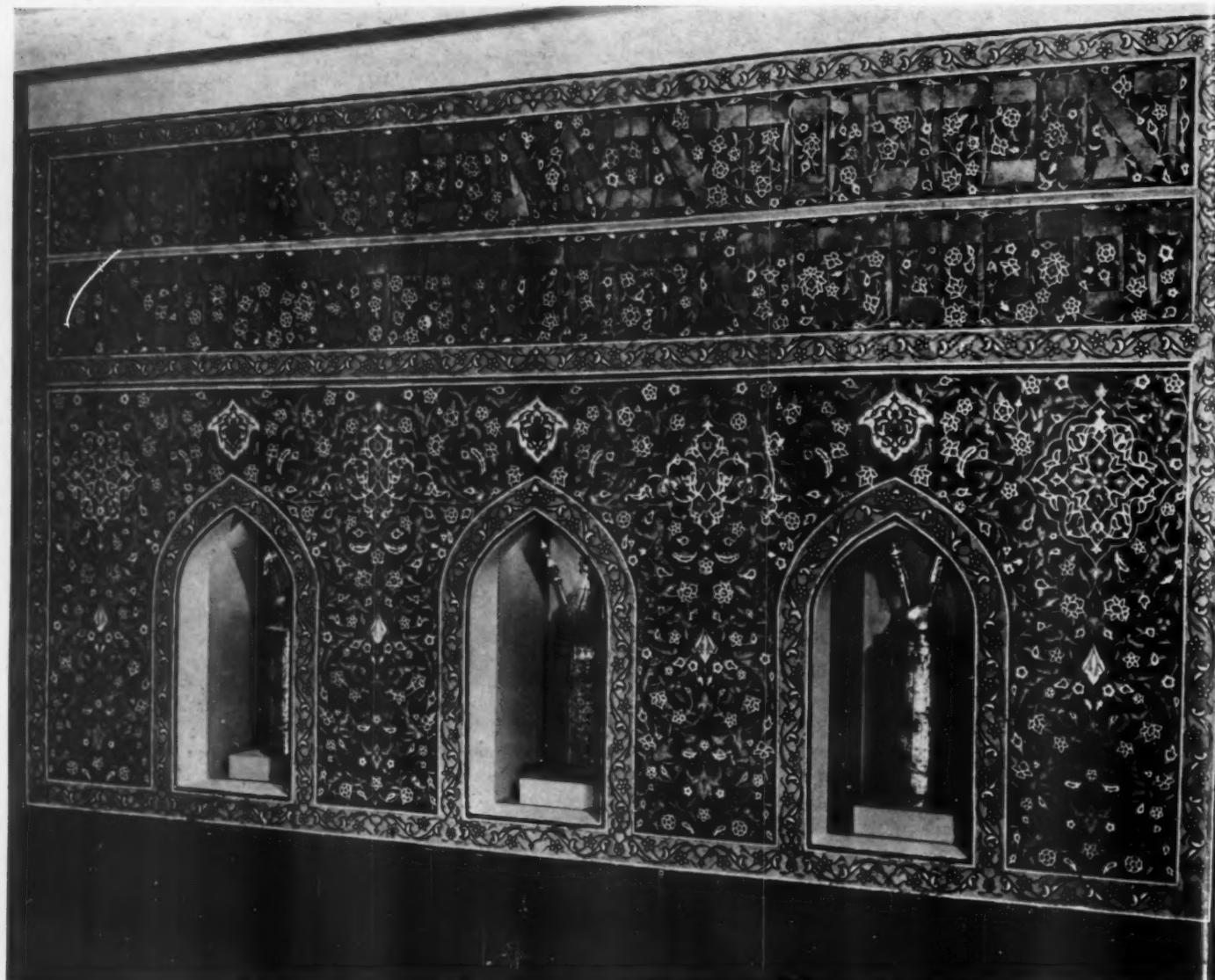
There is now a retrospective exhibition of Jean Xceron at the Rose Fried Gallery. Xceron, who was for many years associated with the post-Mondrian group, shows a number of paintings of those years—as well as earlier and current work. Born in Greece, Xceron came to the United States as a child, returning to Europe in 1927. He lived in Paris from 1927 to 1937, exhibiting with the *École de Paris*, in the *Salon des Surindépendants*, as well as in one-man shows at the *Galerie de France* and *Percier*. After coming back to America he showed—in one-man exhibitions—at the *Garland Gallery*, 1945, *Sidney Janis*, 1950, and at *Rose Fried* in 1953. However, he has never received the attention here that his work deserves. Xceron is an artist of tremendous sensibility and discipline, and though one can trace influences of other artists throughout his career in this exhibition, his own artistic personality is always primary. In the forties, after being involved in landscape studies in which he explored gradations of diffused light, and a number of taut linear

still-lifes, Xceron's painting became classic. His work of this decade should have been included in the Chalette exhibition and can be compared to Malevitch's paintings of around 1915. In these canvases nearly geometrical shapes are hung in space, creating spatial tensions around a radial axis, which they themselves resolve—just resolve. In his recent canvases he comes to terms with both this asymmetric radial balance and the balance of gradations of luminosity which occupied him in his early work. Every element of these paintings is modulated, with a sense of immediate inevitability. In reconciling two such disparate elements of painting, Xceron has been uniquely successful.

Alexander Liberman, now showing at the Betty Parsons Gallery, is another artist who might well have been included in the Chalette exhibition. Liberman's work is based on the circle—not to create a series of circular motions, as in Delaunay or Kupka, but with the intention of making the most concrete image possible. Liberman's enameled surfaces—bright black, white, red, yellow and blue—each combination of two in each picture acting like the ultimate contrast of black and white—are evenly hard and bright. A circle, groups of circles, or, in the case of his "Trajectories"—one of the most successful paintings here—a form based on the circle is en-

closed by its opposite colour, lying completely flat on the surface. Like other contemporary classic paintings, Liberman's art is not an interplay of "pure" elements but rather a presentation of the most basic elements in a highly concentrated form. This sort of art—Liberman's for example in his recent reviews—is often discussed as existing in a rarified air, when actually it is extremely earthy and sensuous painting.

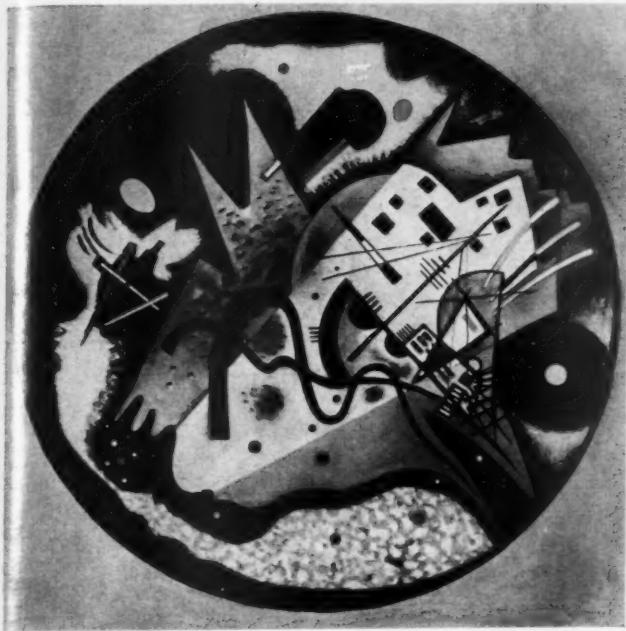
This earthy quality of classic art is more immediately apparent in the exhibition of the sculptor Yehiel Shemi at Section 11, which is also a Betty Parsons Gallery started this year to show lesser known artists. This is the first New York one-man show of this Israeli artist from the Kabri kibbutz. His work is made of heavy "planes" which are poised in space at angles which are nearly, but never quite 90 degrees. The forms themselves resemble those of Fritz Glarner's pictures. Like Glarner, Shemi makes slanted squares—often contrasted in each piece with a perfect rectangle or square. Shemi in each sculpture set his forms at a distance from one another—in frame-like iron bars—which is approximately their own size. His latest works, "Sculpture 1959" and "Iron Sculpture 1959", are the most successful, much more so than earlier experiments with naturalistic forms. Shemi too has the classic spirit.



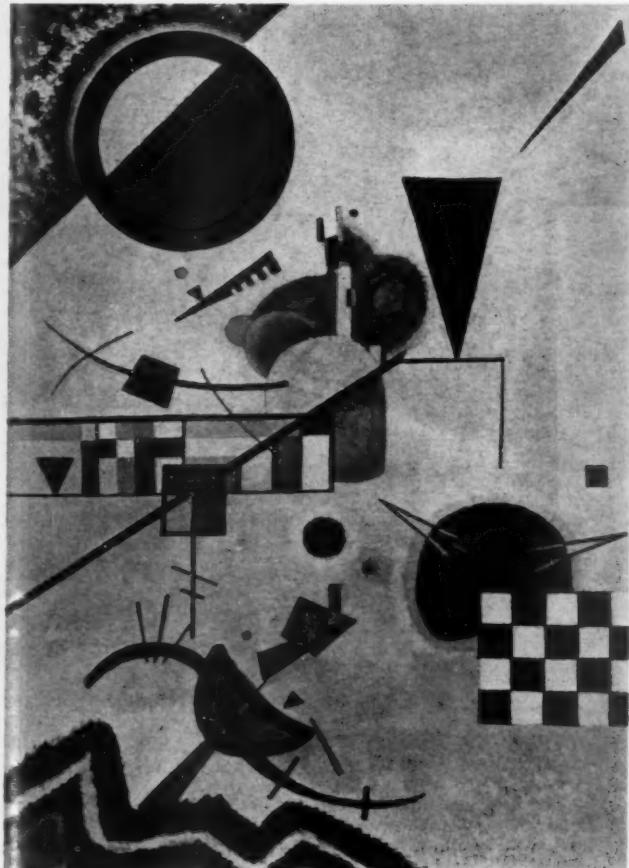
Unique 16th century Persian synagogue wall from Isphahan, recently acquired by The Jewish Museum of The Jewish Theological Seminary of America, New York. The wall is 8 feet 9 inches high and 15 feet wide, and was probably the upper part of the entrance to the synagogue. It is decorated with richly coloured floral designs in faience mosaic. In the three niches the Museum has placed Torah cases of Persian origin of the 17th and 18th century. The two rows of inscription in gold lettering read: "By Thy abundant grace, I enter Thy house, I worship before Thy sanctuary with reverence." (Psalms 5:8.) "This is the gateway of the Lord; the righteous shall enter into it" (Psalms 118:20.)

Kandinsky

The Bauhaus Period
at the
Galerie Maeght, Paris



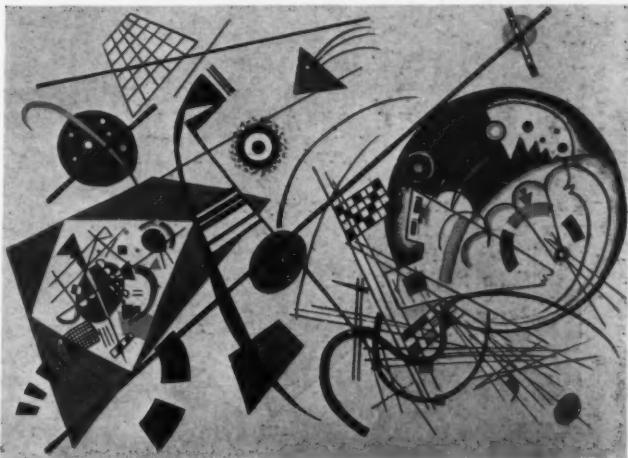
Dans le cercle noir. 1923. Oil on canvas. 130 × 130 cm.



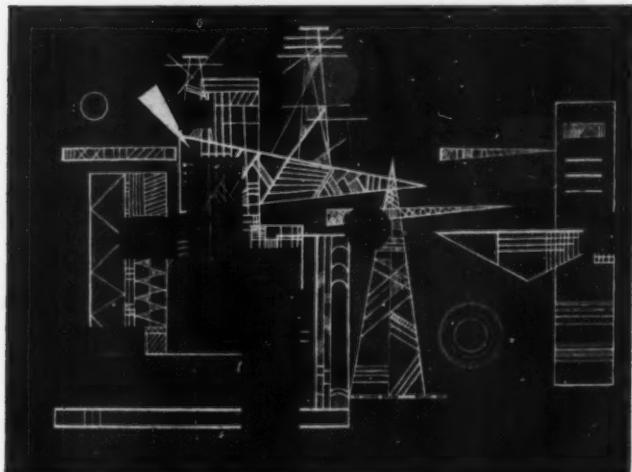
Accords opposés. 1924. Oil on card. 70 × 49.5 cm.



Accompagnement noir. 1924. Oil on canvas. 166 × 135 cm.



Trait transversal. 1923. Oil on canvas. 115 × 200 cm.



Spitzenbau. 1927. Oil on canvas. 52 × 72 cm. (Photos courtesy Galerie Maeght.)



DUBUFFET: *Barbe des suppurations*. Oil on canvas. November 1959. From the artist's current exhibition, "As-tu cueilli la fleur de barbe?" at the Galerie Daniel Cordier, Paris. Dubuffet's work may also be seen at present at the Galerie Berggruen, where twelve albums of his lithographs of the past two years in black and white and in colour are on exhibit.

The Cordier exhibition has caused unperceptive observers to remark, *Oh, la barbe!* For our part we regard it as a corrective to the deadly and deadening seriousness of art today, a reminder that works of art may be comic and exquisite at the same time.—But Dubuffet's tone is always complex, ambiguous, and the comic in these recent paintings is often close to the nightmarish and monstrous.—The paintings also afford those who claim not to be influenced by subject matter in their evaluations of art an excellent opportunity to check up on themselves.—Ed.

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INTERNATIONAL EXHIBITION CALENDAR

FRANCE

ALBI, Musée Toulouse-Lautrec: Vuillard, summer. **AVIGNON**, Musée Calvet: A. Lesbros (1873—1940), 10 paintings of 1895—1940, through July. **BESANÇON**, Musée des Beaux-Arts: Baudelaire and the artists of his time, 1/9—15/10. **PARIS**, Musée Granvelle: Sculpture of the middle ages and Renaissance, 1/6—1/10. **BORDEAUX**, Musée des Beaux-Arts: Europe and the Discovery of the World, till 31/7.

PARIS, Bibliothèque Nationale: Acquisitions, till 15/6. **Lyon**: Poussin, through July. **Maison de la Presse Française**: Milléva Guita, tapestries, engravings, till 15/6; Contemporary master prints and drawings, till 15/6. **Musée d'Art Moderne**: Contemporary Israeli Art till 8/5; Russian and Soviet Painting, till 5/6. **Musée d'Art Moderne de la Ville de Paris**: Salon de Mai, till 29/5. **Musée des Arts Décoratifs**: The contemporary German book, till 15/5. **Musée Jacquemart André**: Van Gogh, till 31/5. **Petit Palais**: Indian Art treasures, till 12/6. **Musée Rodin**: Young Sculptor Salon, till 3/6. **Galerie A. G.**: Roger Piter, till 14/5. **Breuil**, till 14/5. **Alley**: Le Chevallier, till 14/5. **Amboise**: Claude Tabet, till 1/6. **Arié**: Marcel Polet, till 31/5. **Arnaud**: Downing, till 27/4; James Guist, till 31/5; John Koenig, June. **Art-Vivant**: Fusaro, till 25/5. **D'Altri**: Pierre Letellier, from 6/5. **Avant des Arts**: Jean Cocteau, till 25/5. **Badinier**: Wirsberg, recent works, from 5/5. **Balestra**: Philippe Meyer, till 20/5. **Barbizon**: Marixa, till 18/5. **Bazaar**: Edouard Julien, paintings, till 16/5; Sylvio Lofredo. **Bellechasse**: Krasno, Strocen, Argentine painters, from 28/4. **Bellier**: E. Georg, paintings, till 28/5. **Berggruen**: Dubuffet, lithographs. **Claude Bernard**: Penalba. **Bernheim-Jeune Dauberville**: Cézanne, paintings, watercolours, till 30/6. **Marcel Bernheim**: Yvonne Heilbronner, drawings, till 7/5. **Gelevière Moizard**, till 8/5. **Bernier**: Arthur Fages, till 8/5. **Bourgogne**: Klibi, Suzanne Vergne, till 16/5. **Bini**: Buffie Johnson, June. **Bucher**: Hommage à Jeanne Bucher. **Cambaceres**: Rocheperre, till 15/5. **Carion**: Jean Camion, till 15/5; Chomo, till 9/6. **Jeanne Castel**: Ruiz-Pipo, and expressionist exhibition, till 10/5. **Cazenave**: Bryon. **Centre Culturel Américain**: New York, as seen by 40 American photographers, till 5/5. **Charpentier**: 100 paintings from private collections (Bonnard to de Staél). **Clifford Hotel Gallery**: Marie Madeleine Bague, paintings. **Clerc**: Mathias Goeritz, till 27/5. **Coard**: Bolin, paintings, till 25/5. **Daniel Cordier**: Dubuffet, paintings, May. **Raymond Cordier**: Toyen, retrospective, till 28/4; Ernst Fuchs, till 30/5. **Couleur du Temps**: Cernez, watercolours, pastels, till 14/5. **Cœur d'Ingres**: Laloy, till 9/6. **Craven**: Giljoli. **Creuzeval**: Germaine Richier; Clavé, from 10/5. **David et Garnier**: André Marchand, till 31/5. **Le Demeure**: Modern tapestries. **Les Deux Iles**: Odilon Redon, charcoal, lithographs, till 14/5. **Di Meo**: André-Poujet, till 17/5; Roger Daudat, till 18/6. **Dragon**: Cremonini; Waldberg. **Drouet**: Einstein, recent paintings, till 10/5; Chandon, till 12/6. **René Drouin**: Cuixart. **De Collse**: Andix Beuret, till 19/5. **Durand-Ruel**: Loutreuil, till 14/5; Corbellini, till 2/6. **Europe**: Picasso, paintings 1911—1955, till 26/5. **Facchetti**: Lancaster, from 29/4. **Fels**: Dubuffet, Tobey, a.o. **Flinker**: Kupka. **De France**: Prassinos, recent works; Soulages, till 12/6; Zao Wou-Ki. **Fricker**: Dobashi, till 4/6. **Fürstenberg**: Domic. **Le Garrec**: Coutaud, till 4/6. **Genet**: Moretti, till 20/5. **Jean Giraudoux**: Le Thibault; Berthold Mahr, paintings, illustrations. **Granoff**: Dan Solojoff, till 6/5; Corsia, Milstein, Couty, Solojoff. **M. Guiet**: Bonnard and his epoch. **Hauteffeuille**: Sayag, paintings; Bassoli, sculpture, till 21/5; Zora Staack, till 21/6. **Hier et Domaine**: Madeleine Rouart, till 14/5. **Le Hune**: Prassinos, engravings, drawings, till 20/5; Adam, June. **Ille de France**: Master prints and drawings. **Internationale**: Mathieu. **Galerie de l'Institut**: Daniel Milhaud, till 10/5. **Lacloche**: Jan Le Witt. **Lambert**: Quirique; Olson, till 21/5. **Lara Vincy**: Wostan. **Le Gendre**: Arnal, Bott, Cornelle, Revel. **Louise Leiris**: Picasso, linoleums. **Edouard Leob**: Arp, Ernst, a.o. **Maeght**: Kandinsky, Bauhaus period. **Marseille**: Louis Cazals, till 24/5. **Massol**: Cortot; Castaud, till 28/5. **Maurice**: Edith Blum. **Michel**: Toulouse-Lautrec, drawings, lithographs. **Neufville**: Joan Mitchell, till 1/5; young Americans, May. **De Paris**: Marko; "Hommage à Jean Puy. **Philadelphia**: Roger Barr. **Pierre**: Garbell, June. **Pont-Royal**: Herzer, paintings, till 14/5; Deckers, till 5/6. **Reclo**: Eve 60-27. **Denise René**: Fruhtrunk, paintings; Kosice, sculpture; Herbin; Arp. **Riquet**: Casama, paintings, May. **Rive Droite**: Karel Appel, till 2/6. **Rive Gauche**: Asger Jorn. **La Roue**: Istrati; Jean de Ruaz: Works of Rodin; La Villegas (1858—1944), May. **St-Augustin**: Janson. **Saint-Georges**: Forissier, till 5/6. **St-Germain**: Peter Knapp, till 18/6. **Saint-Placide**: Clémentine Ballot, till 19/5; Anna Kindynis. **Soleil dans la Tête**: Barom; Jacques Chesnel, till 27/5. **Städler**: Alfonso Ossorio, paintings, from 28/4. **Synthèse**: Hélène de Beauvoir, till 28/5. **Galerie 93**: Alguero, till 21/5. **Galerie 135 B**: Jacques De Lau, pastels, tempera, till 14/5. **De Varenne**: Master drawings. **Vendôme**: Cornélius Postma, Lili Pieper Van Leer, till 17/5. **Vierny**: Doucet, June. **VII and Galanis**: Estève. **Vingtième Siècle**: Osborne; Istrati. **Volmar**: J. P. Guinegault; R. Ayrens.

GERMANY

COLOGNE, Wallraf-Richartz-Museum: Ossip Zadkine, sculpture, drawings, gouaches. **Galerie Abels**: Otto Herbert Hajek. **Boisserée**: Christian Krück, lithographs, till 30/4; Willi Brunkow, oils, May. **Clemens Fischer**, June; O. A. Schreiber, July. **Theo Hilli**: Hans Purmann, till 15/5. **Der Spiegel**: Lucebert, paintings, drawings; Rodi. Larrain, paintings. **Kunstverein**: Italian futurists, till 22/5; Louis Marin, from 7/5; Léopold Survage, 4/6—17/7; Günther Strupp, 23/7—21/8. **DARMSTADT**, Kunsthalle: Wilhelm Thöny, paintings, watercolours, drawings, till 6/6; "Rot im Bild", 28/5—3/7. **Landesmuseum**: Modern Ivory sculpture, till 15/5. **DORTMUND**, Museum: James Ensor, etchings, 15/5—15/6; Lucebert, till 19/6. **DUISBURG**, Kunstmuseum: Fathwinter, Wermuth, till 29/5; Hermann Teuber, 4/6—10/7. **DUSSELDORF**, Kunstabteilung Hans Trojanski: Trotin, a Parisian Sunday Painter, May. **C. G. Boerner**: Adriaen van Ostade, etchings. **Hella Nebelung**: August Puig, paintings; Hans-Werner Pauckstadt, steel sculpture, 5/5—8/6. **Hettens-Museum**: Modern Dutch ceramics, till 1/5. **Schmele**: Cousins, from 13/5. **Galerie 22**: Rauschenberg, Twombly, till 30/5. **Alex Völkel**: Hans Purmann, paintings; Hans Jaenisch, pictures, sculpture, June. **ESSEN**, Van De Lee: Serpan, gouaches, oils, till 10/6. **Galerie Schumann**: Josef van Heekern, paintings, watercolours, till 30/4; Fritz Heidingsfeld, oils, tempera, May. **FLENSBURG**, Museum: Swedish prints, till 15/5. **FRANKFURT**, Kunstabteilung: Willi Beumeister, paintings, till 15/5; Ernst Wilhelm Nay, paintings, watercolours, drawings, till 14/5; Hedwig Thun, till 15/6. **Galerie Daniel Cordier**: Manolo Millares, till 24/5. **Kunstverein**: Hans Haberhauer, till 22/5. **Englert**: Five centuries of European masters. **LINDAU**, Stadtmuseum: Chagall, etchings, lithographs, prints, till 22/5. **MANNHEIM**, Kunsthalle: Oskar Schlemmer, drawings, till 8/5; Jean Plaibert, 21/5—19/6; Otto Herbert Hajek, sculpture, 2—31/7. **Inge Ahlers**: Medina, till 31/5. **MÜNCHEN-GLADBACH**, Städt. Museum: Ernst Schumacher, paintings, April. **MUNICH**, Haus der Kunst: Paul Gauguin, till 26/5; Utrillo, Valadon, 14/6—2/10; Major Munich Exhibition 1960, 24/6—9/10. **Kunstverein**: Munich art publishers. **Städt. Galerie**: Hans Richter, from 5/5; Fritz Baumgartner, from 5/5. **Karin Hiescher**: Kurt Beileck; Elizabeth Dering. **Städtische Graphische Sammlung**: Contemporary Italian drawings and watercolours, till 30/4. **Galerie Günther Franke**: Gustav K. Beck, Marion Bembé; Theodor Werner, till 15/6. **Wolfgang Gurlitt**: Lyonel Feininger, 50 watercolours, till 30/4; Ernst Stadelmann, paintings. **Schöninger**: Chagall, prints, till 14/5; Masterworks of German 19th Century painting; new French prints, 1—30/6. **Stenzel**: Jean Köppel, till 15/6. **WUPPERTAL**, Kunstverein: Hans Uhlmann, sculpture, drawings, till 8/5; Paul Eliasberg, till 12/6. **Galerie Parnass**: Joop Sanders, till 5/5; Claire Falkenstein, 6—26/5; Jacques Hérod, 27/5—26/6.

GREAT BRITAIN

LONDON, The British Museum: Chinese 15th—18th Century painting. **Tate Gallery**: Sickert, till 19/6; Picasso retrospective, summer. **Royal Academy**: Summer salon, till 14/8. **Victoria and Albert Museum**: Tiepolo, etchings and drawings, till 21/7; English Chintz, till 17/7. **Arts Council**: Austrian painting and sculpture, 1900—1960, till 4/6; Sung Dynasty Arts, till 4/6. **Crane Kalman**: Jean Marchand, till 4/6. **Drian**: Kosice, till 30/5; Meylan and Pillet, 2—28/6. **Gimpel Fils**: Julius Bissier, till 18/6; Ben Nicholson, 21/6—16/7. **Hanover**: Dubuffet, till 3/6; Reg Butler, till 15/7. **I.C.A.**: Morris Louis, till 4/6. **Kaplan**: Henri Nouveau, till 4/6. **Lefeuvre**: Kalliyannis, June. **Lord's**: Abstract and surrealist, Schwitters en permanence. **Matthiesen**: Art from Christchurch College, Oxford. **MacRoberts & Tunnard**: 19th—20th century paintings. **Molton**: E. R. Nele, sculpture. **New Vision**: Wim de Haan, till 18/6; Mack, 20/6—19/7. **Tooth**: Contemporary painterly. **Waddington**: Hilton, till 28/5; Hitchens, June. **Whitechapel**: Roy de Maistre, till 12/6. **Zwemmer**: Bratby.

HOLLAND

AMSTERDAM, Stedelijk Museum: G. Santomaso, till 15/5; Haber, E. Colla, till 2/5; Arp, till 13/6; Matisse, collages, till 20/6; Trinka, till 20/6; Brusselmanns, till 20/6. **Prentenkabinet**: Lismonde, till 23/5. **ARNHEM**, Gemeentemuseum: Six sculptors and painters, till 29/5; Romanticism and Biedermeier, 3/6—24/7; Jean van Goyen, 30/7—24/9. **DORDRECHT**, Museum: Netherlands still lifes of the 17th century, from 15/7. **DEN HAAG**, Gemeentemuseum: Hege-dusic, paintings, till 10/7. **Nova Spectra**: Alechinsky, Gillet, Doucet, Pouget, paintings, till 18/6. **EINDHOVEN**, Stedelijk Van Abbe Museum: Modern Italian art from the Estorick Collection, till 23/5. **ROTTERDAM**, Museum Beymans-van Beuningen: Kees Verwey, till 12/6; International sculpture, "Floriade", till 25/9. **UTRECHT**, Museum: Collection of J. C. H. Heldring, till 24/7.

ITALY

BARI: 10th National Exhibition of Contemporary Painting, till 20/6. **MILANO**, Galleria Apollinaire: Ivi

Ungaretti, paintings. **Palazzo Reale**: 20th century Italian art from American collections. **Ariete**: New York School, till 15/5; Joan Mitchell, till 15/6; Ropelle, from 15/6. **Bla**: Gillet, paintings, from 26/4. **Il Milione**: Leyden, Karin Van Leyden, paintings, 10—30/6. **Galleria del Naviglio**: Kyle Morris, paintings, from 30/4; Suzanne Rodillon, till 29/4; William Copley, till 12/6; Vera Heller, till 26/6. **Paganini del Grattacielo**: Saverio Rampin, paintings, from 23/4. **ROMA**, Galleria Nazionale d'Arte Moderna: 20th Century Italian Art from American Collections, July to August. **Appunti**: Walter Mead. **L'Attico**: Giuseppe De Gregorio, paintings, from 23/4. **L'Obelisco**: Felice Filippini, paintings, from 20/4; Ennio Calabria, from 21/4; Titina. **Odyssea**: Sergio Vacchi, Somaini, Romiti. **Pogliani**: Franco Garelli, sculpture, till 21/5. **Schneider**: Siniša, paintings, till 7/5. **Il Segno**: Edouard Pignon, paintings, till 30/4. **Tartaruga**: Vlassis Canaris, paintings, from 4/4; Cy Twombly, from 26/4. **TORINO**, Galleria La Bussola: Mario Sironi, drawings, tempera, from 23/4. **Il Grifo**: Klaus Jürgen-Fischer, till 18/5; 2nd International Salon of small paintings. **VENEZIA**, Bevilacqua La Masa: Andrea Pagnacco, Agostino Venturini; Leyden, Karin Van Leyden, paintings, 4—17/6. **S. Stefano**: Otto Riedel, drawings, till 12/5. **Galleria "3950"**: Piera Livellara, paintings, from 20/4.

SWITZERLAND

ASCONA, La Cittadella: Claudio Baccala, paintings, Staub, reliefs, till 27/5. **BASEL**, Kunsthalle: Braque, till 29/5; Masterworks of Greek Art, 18/6—13/9. **Galerie d'Art Moderne**: English Artists, paintings, till 25/5; Roberto Crippa, paintings, 30/5—30/6. **Galerie Beyeler**: "La Femme", paintings and sculpture, May to June. **Delta**: Hundertwasser, till 14/7. **Richter**: Romolo Esposito, till 2/6. **Stürchler**: Jean Lurçat, till 15/5. **BERN**, Kunsthalle: Serge Poliakoff, paintings, till 15/5; Sam Francis, paintings, from 28/5 through July. **Galerie Aurlig**: Cuno Amiet, till 4/6. **Kilstein & Kornfeld**: Marc Chagall, gouaches, watercolours, drawings and lithographs, till 28/5. **Galerie Spitteler**: Aimé Montandon, till 28/5. **LA CHAUX-DE-FONDS**, **Galerie Numaga**: Elisabeth Adams, 28/5—26/6. **HERISWIL**, Galerie Belvedere: Karl Aegerter, till 10/6. **LAUSANNE**, Galerie La Gravure: M. Sarthou, till 31/5. **Kasper**: Samona, Filhos, till 28/5. **Paul Valloton**: Jean Berger, till 21/5. **LOCARNO**, Galerie La Palma: Giovanni Molteni, till 4/6. **LUCERN**, Kunstmuseum: Society of Swiss Women Artists, 12/6—17/7. **PULLY**, **Maison Pullerane**: 500 etchings by Dürer and Rembrandt, till 18/6. **ST. GALL**, Kunstmuseum: 45 young Swiss painters, paintings, drawings and sculpture, till 17/7. **Olmauhle**: Local artists, till 6/6. **Im Erker**: Giacomo Manzù, sculpture, drawings and graphic work, till 31/5. **THUN**, Galerie Aarequal: Hans Gerber, till 1/6. **WINTERTHUR**, Kunstmuseum: Max Bill, paintings and sculpture, till 22/5. **Galerie ABC**: Ferdinand Gehr, till 28/5. **ZURICH**, Kunsthalle: Chinese Painting, till 22/5; Jean Pougn, paintings, till 29/5. **Kunstgewerbemuseum**: Alexander Calder "Mobiles and Stabiles", June. **Heimhaus**: International exhibition of "Concrete Art" organized by Max Bill, from June 9. **Galerie BENE**: Zürich Artists, till 7/6. **Max Bollag**: Contemporary paintings. **Suzanne Bollag**: Jorge Piqueras, May; Max Bill, paintings and sculpture, from 9/6; "Contrastes II", July—August. **Chichis Haller**: Guy Dessauges, till 25/5. **Lüthi**: Henry Wabel and Eugen Häfelfinger, 24/5—11/6. **Charles Lienhard**: Alan Davie, paintings, till 28/5. **Orell Füssli**: Max Hegele, till 28/5. **Palette**: Hans Rohner and Hansjakob Meyer, till 31/5.

THE UNITED STATES

Some Smithsonian Institution Traveling Exhibitions: **ABILINE**, Tex., Fine Arts Museum: Great European Printmakers, 1—31/7. **ALBANY**, N.Y., Institute of History of Art: Contemporary American Glass, 1—31/8. **ALBUQUERQUE**, N.M., University: Angkor Wat, photographs, 25/7—21/8. **ANN ARBOR**, Mich., University: German Artists of Today, 27/7—27/8. **ATLANTA**, Ga., Public Library: Contemporary Religious Prints, 1—31/7. **CHATHAM**, N.Y., Shaker Museum: Shaker Craftsmanship, 1/7—15/8. **CHATTANOOGA**, Tennessee, Hunter Gallery: Pieter Brueghel, the Elder, engravings, 1—31/7. **CHICAGO**, Ill., Historical Society: The Art of Seth Eastman, 13/7—14/8. **CLEVELAND**, Ohio, Museum: Gandhara Sculpture, till 24/7. **COLUMBUS**, Ga., Museum of Arts and Crafts: The Story of American Glass, till 17/7. **CORNING**, N.Y., Corning Museum of Glass: The Unguarded Moment, 1—31/8. **DES MOINES**, Iowa, Art Center: Contemporary French Tapestries, 1/7—15/8. **FORT WORTH**, Tex., Art Center: The Story of American Glass, 1—31/8. **GRESHAM**, Ore., Multnomah County Fair: Contemporary Finnish Rugs, 4—13/8; American Prints Today, 4—13/8. **HAGERSTOWN**, Md., Museum of Fine Arts: Eskimo Art, 15/6—15/8. **HELENA**, Mont., Historical Society: Early Drawings by Toulouse-Lautrec, 15/6—15/8. **LEWISBURG**, Pa., Bucknell University: "Pagan", 15/6—15/8. **LONG BEACH**, Cal., Museum: Bernard Ralph Maybeck, 1862—1957, 3/7—2/8. **MANCHESTER**, N.H., Currier Gallery: Greek Costumes and Embroideries, till 7/7. **PENSACOLA**, Fla., Art Center: "Image of America", 1/7—15/9; Pieter Brueghel, the Elder, engravings. **PLATTSBURGH**, N.Y., State University Teachers College: Religious Subjects in Modern

Graphic Arts, 15/6—15/9. **SAN DIEGO**, Cal., **Fine Arts Gallery**: Japanese Woodblock Prints, till 15/8. **SAN FRANCISCO**, Cal., **Museum**: Prints by Munakata, 15/7—15/9. **SAN JOSE**, Cal., **Resicrucian Museum**: Fan-tinatour, Lithographs, 1/7—14/8; Thomas Rowlandson, Watercolours and Drawings, 14/8—15/9. **SANTA BARBARA**, Cal., **Museum**: Photographs by Robert Capa, 1/7—14/8; American Prints Today, 28/8—18/9. **SARAHANAC LAKE**, N. Y., **Dorothy Topaz Gallery**: UNESCO Watercolour Reproductions, 15/6—15/8. **SCRANTON**, Pa., **Museum**: "Arctic Riviera", till 15/7. **WASHINGTON**, D. C., **National Housing Center**: Contemporary American Glass, till 17/7.

ALBANY, N. Y., **Institute**: Contemporary American watercolours, drawings, Edward Root Collection, till 30/5. **ALLENTOWN**, Pa., **Museum**: Käthe Kollwitz, till 10/6; exotic art from the Leff Collection, till 3/6; creative engineering, the work of Nervi, till 10/6. **ATLANTIC CITY**, N. J., **Contemporary Paintings**: Philip Evergood, May. **BALTIMORE**, Md., **Museum**: Jacques Lipchitz, till 29/5; Matisse, Picasso, prints, from 17/5; paintings from Mary Callery Collection, from 22/5; Toulouse-Lautrec, lithographs, Mr. and Mrs. Nelson Gulman Collection, May. **Walters Art Gallery**: 5000 Years of Persian Art, till 5/6; "Creative Carnival", 25/6—5/7. **BIRMINGHAM**, Ala., **Museum**: Mary Janice Thornton, paintings; Angelo Granata, sculpture, till 29/5. **BOSTON**, Mass., **Museum**: Lyonel Feininger, Memorial Exhibition, 19/5—26/6. **Institute of Contemporary Art**: "The Image Lost and Found", till 14/8. **Kanegis Gallery**: Group exhibition, paintings, till 30/5; Arnold Bittleman, drawings, 21/5—18/6. **BUFFALO**, N. Y., **Albright Art Gallery**: Lyonel Feininger, Memorial Exhibition, till 8/5; Five Centuries of Drawing, the Cooper Union Centennial Exhibition, till 3/5; Operation Palette, U. S. Navy Exhibition, 15—23/6; Paintings from the collection of Governor Rockefeller, summer. **CAMBRIDGE**, Mass., **Fogg Art Museum**: Rembrandt Drawings from American Collections, till 29/5; Japanese porcelains of the 17th, 18th, 19th century, 1—30/6; "Five Centuries of Drawings", Cooper Union Exhibit, 15/7—21/8. **Harvard Museum**: Moreau and Monticelli exhibition, till 8/6. **CANTON**, Ohio, **Art Institute**: Annual May Show, till 3/6. **CHICAGO**, Ill., **Art Institute**: 20th annual exhibit Society for Contemporary American art, till 18/6; Haniwa, till 31/5. **Fairweather-Hardin**: Tovish, sculpture, May. **Main Street Gallery**: John Hultberg, oils, gouaches, till 20/5. **CINCINNATI**, Ohio, **Museum**: 1960 International Biennial of Prints, till 22/5; William Zorach, retrospective, till 30/5. **CLEVELAND**, Ohio, **Museum**: 42nd May Show, Cleveland artists, 4/5—12/6. **COLUMBIA**, S. C., **Museum**: "Art Called Impressionism", till 8/5; "The Art of Seth Eastman", till 15/5. **DATTON**, Ohio, **Art Institute**: "From Géricault to the Monet 'Nympheas'", French Painting, 1815—1926, from the Collection of Mr. Walter P. Chrysler, Jr., till 22/5; Relston Thompson, till 1/5; The Art School Annual, and paintings by Gilbert Hall, 4/5—5/6. **DENVER**, **Peggeba Gallery**: Eugene Berman, paintings, June. **DES MOINES**, Iowa, **Art Center**: Karl Mattern, 26/5—12/6. **DETROIT**, Mich., **Institute**: Master drawings of the Italian Renaissance, till 8/5; 50th Exhibition for Michigan Artists, till 7/6. **EAST LANSING**, Mich., **University**: 15 American painters, till 8/5; Bay printmakers, till 8/5; Alma Goetsch, Katherine Winckler, till 8/5. **FLINT**, Mich., **Institute**: American Landscape, 1760—1960, till 3/4. **HARTFORD**, Conn., **Athenaeum**: Visual Image, till 30/5; 8 from Connecticut, till 29/5; Morgan Memorial 50th Anniversary Exhibit, May. **HOUSTON**, Texas, **Cushman**: Marie Taylor, Timothy Hennessy, sculpture, painting, May. **JACKSONVILLE**, Fla., **Museum**: A Corporation Collects, Abbott Laboratories, till 4/5. **LA JOLLA**, Cal., **Art Center**: Richard Morris, paintings, till 22/5; Dextra Frankel, crafts, 25/5—26/6. **LONG BEACH**, Cal., **Museum**: Hilda Levy, paintings, Don Turner, prints, 5—26/6; women painters of the West, 5/6—13/7; 3 centuries of print making in America (IBM), 18/6—10/7; Jason Hailey, photographs, 3/7—2/8. **LOS ANGELES**, Cal., **Museum**: Old Master Drawings from the Collection of Sir Bruce Ingram, till 15/5; Sculpture in Our Time, till 15/5. **City Hall**: Women Painters of the West, till 29/5. **Peris Gallery**: Oliver Andrews, sculpture, till 7/5. **Felix Landau**: Paul Wonner, till 7/5; Graphic Arts Festival, 9/5—18/6. **Vigoreux**: French masters. **Municipal Art Gallery**: California Watercolour Society Exhibition of Drawings and Prints; Ellen Sheridan Collection of Japanese Folk and Industrial Arts, till 15/5. **MANCHESTER**, N. H., **Currier Gallery**: Munakata, prints, till 15/5; Jacques Villon, prints, drawings, till 29/5. **MIAMI**, Fla., **Museum of Modern Art**: Boris Grigorov, till 19/6. **MINNEAPOLIS**, Minn., **Institute**: Imperial Chinese robes and textiles, till 22/5. **Walker Art Center**: "60 American Painters", till 8/5; William Saltzman, paintings, till 22/5; R. Buckminster Fuller, photos, models, till 5/6; Japanese Design Today, from 15/10. **MONTCLAIR**, N. J., **Museum**: Callot, Daumer, till 12/6. **NEW YORK**, **Brooklyn Museum**: 12th National Print Exhibition, 10/5—27/6. **Guggenheim Museum**: Loans and recent accessions to the collection. **Cooper Union**: "The Logic and Magic of Colour", through August. **Jewish Museum**: Helen Kroll-Kramer, retrospective exhibit of textile art, through May. **Metropolitan Museum**: Paintings from the Nata and Frances Spingold Collection, till 19/6; Prints recently acquired, 25/5—10/7; Photography in the Fine Arts II, 20/5—4/9; Spectacular Spain, photographs, till 15/5; French furniture and Sevres porcelains,

gift of Samuel H. Kress Foundation, from 5/5. **Museum of Contemporary Crafts**: 1960 Gold Medal exhibition of the Building Arts, May; Designer Craftsmen, 1960, May. **Museum of Modern Art**: Portraits from Museum collection, 4/5—26/6; "Art Nouveau", 8/4—6/9; New Spanish Painting and Sculpture, 13/7—25/9; Richard Buckminster Fuller, structures, through spring. **Museum of Primitive Art**: Primitive Art from the Jacques Lipchitz Collection, from 18/5. **Whitney Museum**: Jose De Creeft, Hugo Robus, till 12/6. **Alain Carroll Cloar**, till 27/5. **Aliseens**: Bellows, till 31/5. **Angaleksi**: Zalmar; gallery artists, till 31/5. **Area**: Boutis, till 12/5. **Artists**: Irving Amen, woodcuts, drawings, monotypes, till 31/5. **Artz**: De Roche, Marshall, Fenow, Nardell, a. o., till 2/6. **Asia House**: Gandhara sculpture, 16/5—15/6. **Babcock**: Childe Hassam, till 18/6. **Barone**: Gallery group, drawings, sculpture, from 24/5. **Bayer**: S. Rothstein, till 21/5; Fred Garbers, Werner Klimt, Tom Young, a. o., till 11/6. **Bianchini**: D. Gnoli, till 11/5; 5 young painters, May. **Bodley**: Crewe, till 7/5; Geraldine Stern, Rhoda Sklar, oils, till 27/5. **Bergenicht**: Gordin, sculpture, till 28/5. **Bratas**: Romano, till 12/5. **Camine**: Ruth Abrams, André Golbin, John Cu Roi, Florence Weinstein, till 2/6. **Carstairs**: Contemporary painting, sculpture, till 27/5. **Carus**: Picasso, Braque, Miró, a. o., lithographs, engravings, May. **Castelli**: Scarpitta, till 7/5; Edward Higgins, till 28/5. **Chalette**: Construction and geometry in painting from Malevitch to "tomorrow", till 31/5. **Chase**: 12 Italian artists, May; European and American contemporaries, till 28/5. **Contemporaries**: Enrico Pontremoli, till 30/4; gallery group, from 16/5; Summers, Takai, Casarella, Cornel, new prints, till 14/6. **Cummings**: Early American painting, contemporary drawings, paintings, sculpture, May. **D'Arcy**: Primitives, till 7/5; Archaic sculpture from three continents, till 28/5. **Davis**: Kaufman, till 7/5; 19th and 20th century pastels; Cassett, Glackens, Hassam, Shinn, a. o., till 28/5. **Peter Deitsch**: New print acquisitions: Pascin, Munch, Lautrec, a. o., till 4/6. **Delacorte**: Sculpture of the Twins: Yoruba, Africa, till 31/5. **De Nagy**: Jane Wilson, paintings, till 28/5. **Downtown**: Yu-Ho, till 7/5; Stuart Davis, 12 paintings, reproduced in colour in book by Rudy Blech, till 4/6. **Ligia Duncan**: Selected paintings for Paris shows, till 30/6. **Due**: Feldman, till 21/5. **Durlacher**: Fuchs, till 31/5. **Duveen**: Lucas Cranach, May. **Ward Eggleston**: Pierre Laverenue, May. **Eiken**: Delaunay, Dubuffet, Gris, Matisse, Torres-Garcia, a. o. May. **André Emmerich**: Helen Frankenthaler, till 23/4; Schapiro, till 21/5; Herbert Ferber, sculpture. **Este**: Annual exhibition of master drawings from five centuries, May. **European**: European and American paintings, graphics, till 30/6. **Farr**: Fumiko Matsuda, till 3/6. **Feingarten**: Claude Bentley, till 28/5. **Findlay**: 19th and 20th century group show: Bonnard, Braque, Cassatt, Derein, a. o., May. **Fine Arts Associates**: J. Wines, sculpture, till 14/5. **Fleischman**: Ward Jackson, till 13/5; Jay Rosenblum, paintings, collages, till 31/5. **French & Co.**: New European Painting and Sculpture, 7/6—13/8; Jules Olitski, till 14/5. **Rose Fried**: Jean Xceron, till 7/5; Landes Leitwitz, 9—28/5. **Allan Frumkin**: Invitational show, May. **Fulton**: Antonio Toubio, sculpture, till 30/5. **G Gallery**: W. Hahn, till 14/5; Kearns, Newman, Prince, till 4/6. **Galerie Internationale**: Jean Peske, till 31/5. **Galerie St-Étienne**: Klimt, Schiele, Kokoschka, from Dial Collection lent by Worcester Museum, till 28/5. **Graham**: Wagemaker, Lucebert, Mooy, till 7/5; Richard Miller, recent paintings, till 4/6; recent acquisitions, till 11/6. **Grand Central**: Rogers, watercolours, till 7/5; Elliott Means, "Horses and Men", till 20/5; Russell Twiggs, paintings, till 19/5. **Grand Central Moderns**: Leo Manso, recent paintings and collages, till 28/4; Twiggs, till 19/5; Stan Freborg, paintings, till 16/6. **Grimaud**: Cadoret, gouaches, till 10/5. **Hammer**: Philippe Noyer, till 21/5. **Heller**: Chavez, till 14/5; Fletcher Martin, recent paintings, drawings, till 4/6. **David Herbert**: David Chapin, till 21/5. **Hirsch-Adler**: George Beattie, recent paintings, till 7/5; Lillian Mackendrick, recent paintings, till 4/6. **Isaacson**: Malone, till 14/5; group show, from 16/5. **Jackson**: Frank Lobdell, till 7/5; Paul Jenkins, till 31/5; Ting, till 21/5. **James**: Nieves Billmeyer, till 12/5; Sixth Annual Invitation Show, 13/5—2/6. **Sidney Janis**: Picasso, exhibit of small-size works, till 21/5; Kemeny. Jansen: European graphic signed editions: Braque, Campigli, Friedländer, a. o., May. **Judson**: Baer, till 5/5. **Juster**: Yovan, till 7/5; 11 Americans, paintings, watercolours, drawings, prints, till 28/5. **Kennedy**: Alfred Jonniaux, portraits, till 27/5. **Kleemann**: Antonio Corpore, April. **Kneidler**: Lardera, sculpture, gouaches, prints, till 3/6. **Kootz**: Georges Mathieu, till 7/5; American and European painting and sculpture, 10—28/5. **Krasner**: Blanch, Menkes, Ochikubo, Pachner, a. o., till 4/6. **Kraushar**: Guerin, till 14/5; drawings, small sculpture by American artists, till 18/6. **Landry**: Turku Trajan, May—June. **Latow**: HP Machine, Pera Retrospective, till 21/5. **Loob**: Paintings: Ernst, Lensky, Dufour, a. o., May; sculpture: Arp, Gillioli, Robert Müller, May. **Galleria Maria**: Giuseppe Napoli, oils, drawings, sculpture. **Matisse**: MacIver, May; Manolo Millares, recent paintings, till 7/5. **Mayer**: Lila Katzen, till 7/5; Gallery group, 9—28/5; Harold Baumbach, recent paintings, till 11/6. **Meltzer**: Frank Wilbert Stokes, 10/5—4/6; Bunce, till 7/5. **Mi Chou**: Tsou-Lin Tcheng, till 21/5. **Midtown**: Isabel Bishop, recent paintings, drawings, till 28/5. **Milch**: Gluckman, till 21/5; group exhibition of American painters, till 30/6. **Mills**: H. Geber, till 13/5; selection of work by students, from 16/5. **Monede**:

French and Italian contemporary artists, till 31/5. **Janet Nessler**: Etienne Ret, paintings, till 28/5. **New Art Center**: Mexican paintings: Orozco, Rivera, Tamayo, a. o., till 20/5. **Nordness**: Zubel, till 7/5; Milton Heald, scale models of the Idlewild Pan-American building sculptures, till 28/5. **Panora**: Bea Begman, Bernice Greenberg, till 28/5. **Serhij Pastukhiv**, paintings, till 11/6. **Parke-Bernet**: Mocan paintings: Sisley, Renoir, Signac, Vlaminck, a. o., May; Epstein bronzes, sale, May 18 at 8:30 P. M. **Parma**: Robert Kulicke, paintings, May. **Betty Parsons**, Section 11: Yehiel Shemi, "Sculpture, 1970", from 12/4; Judith Godwin, paintings, till 21/5; Ruth Volmer, sculpture, till 11/6. **Peridot**: American life painting today, 23 painters: Beck, Blaine, de Niro, Pollock, a. o., till 28/5. **Paris**: Modern Masters, till 27/5; Edward Newell, paintings, watercolours, 2/3—19/4. **Phoenix**: West Coast, till 19/5; Sally Cook, till 19/5. **Pietrantoni**: Edna, till 15/5; Wilfred Mac in, till 31/5. **Poindexter**: Landscapists, till 9/5; Helene McKinsey, paintings, from 9/5. **Peermans**: Wayne Terry, paintings, till 30/6. **Radich**: Sculptors' drawings, till 21/5. **Rohn**: Group exhibition, May. **Reuben Miller**, till 5/5. **Rice**: Owen Davies, till 28/5. **Salemberg**: Kermadec, till 31/5. **St. James Church**: Engish brass rubbings, 13th—16th century, exhibit, till 10/6, till 21/5. **Salpeter**: Gallery group, till 18/6. **Seeha Schaefer**: Patrick Heron, till 3/5; François Stal, 5—27/5. **Selected Artists**: Douglas Duder, painter, till 21/5. **Sollmann**: Robert Heisemoor, till 2/5. **Stable**: Group show, May. **Slatkin**: 18th century Italian drawings, till 23/5. **Staempfli**: Norman Carton, till 7/5; Lucian Kruckowski, paintings, till 2/5; young California painters, till 18/6. **Stutman**: "Homage to Albert Camus", group show benefit of Spanish Refugee Aid, till 28/5; "New York School", group show, till 25/6. **Tanager**: Geist, sculpture, till 13/5. **Terrals**: "The Slim Weltanschauung; or the Spirit of Spring, 1960", sculpture and drawings, May. **Trabia**: European and American artists. **Verac**: Paris 1960 Grand Prix de la Peinture Othon Friesz, till 7/5. **Village Art Center**: Julia Knopf, watercolours, till 1/6. **Viviane**: Afro. **Warren**: Jean Massagier, paintings, till 28/5. **Washington Irving**: Milton Wright, till 28/5; gallery group, from 30/5. **Weyhe**: Avati, prints, drawings, till 10/6. **Ruth White**: Crooks, till 14/5; Group show, guests and new work, painting, sculpture, prints, till 17/6. **Wildestein**: Degas, till 7/5. **Willard**: Graves, Tobey, a. o. **Willard-Lucien**: P. West, till 8/5. **Wittenborn**: Virginia Dorch, photographs, till 20/5. **World House**: Manzu, bronzes, till 7/5; Lee Gatch, till 18/6. **Young Old Masters**, till 31/5. **Zabriskie**: Lindsey Decker, reliefs, drawings for sculpture, 2—21/5; Jay Milder, Red Grooms, Bob Thompson, till 11/6. **NORFOLK**, Va., **Museum**: Small paintings by Americans, 1850—1950, till 1/5. **NORMAN**, Okla., **Museum**: M-59 Malersammelungen, 8 Danish artists, till 10/5. **OAKLAND**, Cal., **Museum**: Fenner Fuller, ceramic sculpture, May; "The Painted Flower", till 8/5. **PASADENA**, Cal., **Museum**: Braque, till 5/6; Chao Shao-An, watercolours, till 23/5; Connor Everts, paintings, till 18/5. **PENSACOLA**, Fla., **Junior College**: Watercolours and Gouaches by 3 contemporary American painters, National Serigraph Society Traveling Exhibition, till 1/5. **PHILADELPHIA**, Pa., **Museum**: Mary Cassatt, till 29/5. **PHOENIX**, Ariz., **Museum**: "Bemelmans Paints New York"; "Faces of Asia"; John Baxter; Frank Lloyd Wright designs, May; William Calfee, sculpture, July. **PITTSBURGH**, Pa., **Carnegie Institute**: Modern Japanese Printmakers, till 5/6; Design Forecast, till 22/5; Benjamin Spiegel, photography, 1/5—5/6. **PORTLAND**, Me., **Museum**: Maine sculptors, till 30/5; Rico Lebrun, drawings, till 30/4. **PRINCETON**, N. J., **Little Gallery**: Golfing prints, till 28/5. **RALEIGH**, N. C., **Museum**: "Award Winners—Part II", James Bumgarner, Duncan Stuart, from 17/4. **RICHMOND**, Va., **Museum**: "Sport and the Horse", till 15/5; Virginia Arts: Hattori, Lazaron, Taylor, till 5/6. **SANTA BARBARA**, Cal., **M. H. de Young Museum**: Tetsura Sugimoto, till 15/5; Akio, paintings, till 22/5. **SAN FRANCISCO**, Cal., **Museum**: Tetsura Sugimoto, Buddhist paintings, till 9/5; Ruth Asawa, sculpture, drawings, till 26/5; Ch'i Pai-shih, paintings, till 6/6; Selections from the Avery Brundage Collection of Oriental Art, 10/5—12/6. **Boles Gallery**: "New York's Tenth St. Painters", Pearle Fine, Athos Zacharias, Joe Clark, a. o., till 17/6; "San Francisco 1960". **Dixie**: Jeremy Anderson, sculpture, till 21/5. **Feingarten**: Luciano Spazzali, "encaustic", till 1/6. **Gump's**: Jerome Land, paintings, till 28/5; William Lyberis, paintings, till 10/6. **San Francisco Art Association**: Bay Area Art Today, till 20/5. **SEATTLE**, Wash., **Zoe Dusanne**: Ambrose Patterson, paintings, till 21/5; Sam Francis. **SYRACUSE**, N. Y., **Museum**: Japanese printmakers 1600—1860, till 29/5; "A Potter's Collection", of Ruth Randall, till 29/5. **TOLEDO**, Ohio, **Museum**: 4th Annual Toledo Area Artists Exhibition, till 3/6. **TRENTON**, N. J., **State Museum**: Early arts and crafts, through September; American design, till 4/7. **UTICA**, N. Y., **Public Library**: Capsule Exhibition: National Music Week, May. **WASHINGTON**, D. C., **National Gallery**: The new Widener rooms, from 21/5. **Grey Gallery**: Yayoi Kusama, till 14/5. **Origo**: Edward Kelley, paintings, till 29/5. **WILMINGTON**, Dela., **Fine Arts Society**: 46th annual show, till 5/6. **WORCESTER**, Mass., **Museum**: Sir Thomas Lawrence, Regency Painter, till 6/6. **YOUNGSTOWN**, Ohio, **Butler Institute**: Sylvia Carewe, tapestries; 6th annual photography show, till 29/5.

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